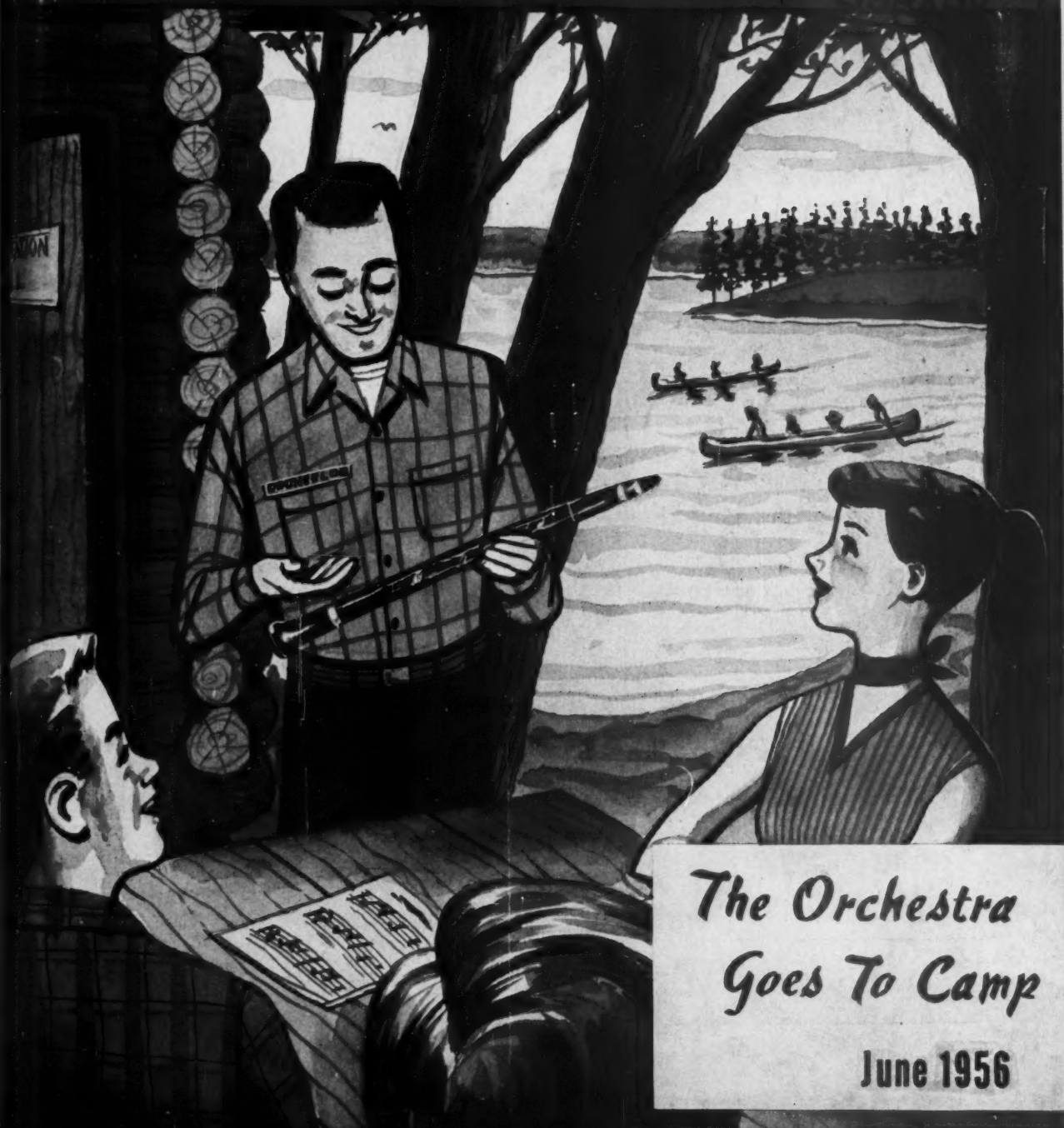


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June 1956

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**OFFICIAL MAGAZINE FOR  
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Vol. 27, No. 10

June, 1956

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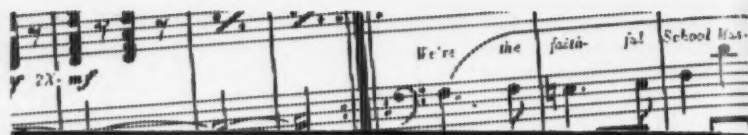
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## "They Are Making America Musical"



### Charles R. Campbell of Kissimmee, Florida Member, American School Band Directors Association

Since arriving in Kissimmee, Florida, to assume the position as director of the Osceola High School Band, Charles R. (Bud) Campbell has made an enviable reputation for himself. In 1955, his high school band won a Superior Rating in Concert, Sight-reading, and Marching at the State Contest. Many bands will win a superior rating in two categories but seldom in three.

Campbell started his musical training at the early age of 10, when he took his first cornet lesson. From the time he was in first grade, he wanted to be a bandmaster. Nothing has ever changed his mind. His native state is New York. He received his B.S. Degree at Florida Southern College, Lakeland, Florida. This was followed by his Master's degree at Northwestern. He accepted his first teaching position at Frostproof, Florida in 1948. During World War II, he was an Air Force Armorer Gunner.

He has served as District Chairman of the Florida Bandmasters Association. He was recently honored by being elected to membership in the American School Band Directors Association. He is a 3rd Degree Mason. Approximately 21% of the entire membership of his high school participate in some form of instrumental music. Eighty of this number compose his Senior "Superior" band.

Asked about his hobbies, he answered, "I really haven't had too much time to devote to hobbies but I love to tinker around with woodworking, fixing things, gardening, shrubs, and plants." He is rightfully proud of his little family consisting of his wife Juanita (Boots) who is a music major, and his 3½ year old son, Scotty who has already conducted the band in warm-up exercises and has blown the French horn.

The SCHOOL MUSICIAN is proud indeed to present this young aggressive band director, who through his love of children, community, and country, is helping to "Make America Musical."



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By Arthur L. Williams, A.B.A.  
A Section Devoted Exclusively to the  
COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

**University of Southern California  
—Trojan Symphonic Band**

*William A. Schaefer, Director*

This fine band of approximately 80 performers is a worthy representative of the California-Western Division of the College Band Directors National Association. Located in Los Angeles, this organization is doing much to present the best in band music as evidenced in their program of May 3, 1955 when the program included *Arnold Schoenberg's* THEME AND VARIATIONS FOR BAND, *Ernest Kanitz' INTERMEZZO CONCERTANTE FOR ALTO SAXOPHONE AND BAND*, *Howard Hanson's* CHORALE AND ALLELUIA, and the Director *William Schaefer's* own ANDANTE AND SCHERZO FOR BAND. We salute the University of Southern California and its Trojan Symphonic Band—William A. Schaefer, Director, Clement J. Hutchinson, Assistant Director, and may you keep up the good work by programming the finest in original band literature!

**Fine North Central Division  
Conference Held at East  
Lansing, Michigan**

Under the excellent leadership of Leonard Falcone, Director of Bands at Michigan State University, East Lan-

sing, Michigan, the college band directors of the North Central Division met at East Lansing on March 3-4, 1956. Highlights of the two-day session were:

1. "BAND BALANCE, as related to the Weber-Fechner Principle"—lecture by Newell H. Long, Indiana University, Bloomington, Indiana.

2. "TECHNIQUES OF BAND AND INSTRUMENTAL RECORDING UNDER SCHOOL ACOUSTIC CONDITIONS"—lecture-demonstration by Eugene Carrington, Educational Director and Consultant, Allied Radio, Chicago, Illinois.

3. Reading of new original Band Compositions by the University Concert Band, Leonard Falcone, Conductor.

The compositions read and their composers follows:

a. "SEA CHANTASY," Paul Beckhelm. (Mr. Beckhelm is Director of the Conservatory of Music, Cornell College, Mount Vernon, Iowa.)

b. "MOONLIGHT PROMENADE," Ira P. Schwarz. (Mr. Schwarz is Director of Instrumental and Vocal Music, Public Schools, LeMars, Iowa.)

c. "RHAPSODY," Bruce Howden. (Mr. Howden is Director of Bands, St. Olaf College, Northfield, Minn.)

d. "PASSACAGLIA FOR BAND," Paul H. Whear. (Mr. Whear is Direc-

tor of Instrumental Music, Mt. Union College, Alliance, Ohio.)

e. "SOLILOQUY AND DANCE," James Niblock. (Mr. Niblock is Professor of Theory, Michigan State University, East Lansing, Michigan.)

f. "INTRODUCTION AND SCHERZO," Tom Tuckey. ("Tom Tuckey" is the pen name in this case for Mr. Maurice Weed, Head of the Music Department, Northern Illinois State College, DeKalb, Illinois.)

4. Concert by the M.S.U. Faculty Brass Quartet: Byron Autrey and Oscar Stover, cornets; Douglas Campbell, Horn; Merrell Sherburn, trombone. The King's Fanfare by Josquin des Pres. Two Fantasias in Four Parts by Adriano Banchieri. Caprice in F by Francois Roberday. Two Short Pieces for Brass Quartet by Houston Bright. Seven Moods for Brass Quartet by Herman M. Parris. Toccata by Edmund Haines.

5. "SIMPLIFICATION AND STANDARDIZATION OF PERCUSSION NOTATION"—a panel discussion; Moderator — Newell H. Long, Indiana University. Panel Members: Roy M. Miller, Wayne University, Detroit, Michigan; Paul Price, U. of Illinois, Urbana, Illinois; James Niblock, Michigan State U., East Lansing, Mich.; Charles Henzie, Butler

(Turn to page 39)



PICTURE OF THE MONTH: This month "The Band Stand" salutes the University of California at Los Angeles Trojan Symphonic Band which is under the direction of William A. Schaefer.

# SMART IDEAS



## Wexler Stocks Framed Plastic Decor-Tiles



Very unusual and very decorative wall tiles for studio and home are being offered by David Wexler & Co., Chicago wholesalers. These new decor-tiles are in clever Krazy Kat and Instrumental designs — with hand screened jet black subjects on white tile, with jet black frame. Size 6" x 6". Made of high impact plastic, with metal hanger on each frame. Krazy Kat motifs are drummer, vocalist, trumpet, bass.

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Set of 4 lists at \$4.50, complete in box. Individual Decor-Tiles, list at \$13.50 doz. Drop Ribbon set of 4 Krazy Kat or Instrumental Decor tiles list at \$3 per set.

Main offices of David Wexler & Co. are at 823 S. Wabash, Chicago 5.

## Magne-Music Board Now Available To Teachers

One of the most unique new teaching aids shown at the recent Music Educators National Conference in St. Louis was the "Magne-Music Board," a practical new approach to simplification of musical understanding. This

device consists of a durable, 8" x 21" steel faced board and 27 magnetized plastic musical symbols for each set.

In use, students or teacher can arrange the musical notes and symbols with complete freedom. The yellow background of the board, contrasted with black staff and characters, is clearly visible for instruction from all parts of the classroom.

Use is limited only to the imagination of the teacher. Instructions fur-



nished with each set describe in detail many of the innumerable applications for practical use. For information write to L & R Enterprises, Inc., 2001 Norshon Road, Merrick, L. I., N. Y. Be sure to mention THE SCHOOL MUSICIAN when writing.

## Herco Introduces New Chamois Clarinet Swab

Herco Products, Inc. New York manufacturers of a line of musical instrument accessories announce the introduction of a new chamois clarinet swab packaged in a novel crystal container.

On sale at all leading music stores, the Herco clarinet chamois swab uses the standard clean chamois, a stronger string and a finer machined weight. This is packaged in a transparent container that adds neatness and practicability to the clarinet outfit. If not available in your local music store, write to Herco Products, Inc., 250 Fourth Ave., New York 3, N. Y. Be sure to mention THE SCHOOL MUSICIAN.

## New Percussion Equipment Storage Cabinet — Wenger



This Wenger "Roll-Away" Percussion Cabinet provides compact, handy and safe storage of percussion accessories that are so easily lost or misplaced.

Protects drum equipment from the customary misuse by non-percussion players. The locking feature makes each player responsible for loss or misplacement of equipment. Sturdily built of 3/4-inch fir plywood. The natural wood is attractively finished with two coats of clear finish. The Wenger Percussion Cabinet has plenty of room. Four top drawers hold small accessories, sticks, beaters, etc., and the four shelves are for cymbals, orchestra bells and larger equipment. Bottom shelves and drawers may be removed if desired for storing concert size snare drums or other large equipment. Easily adaptable for many types of drum equipment.

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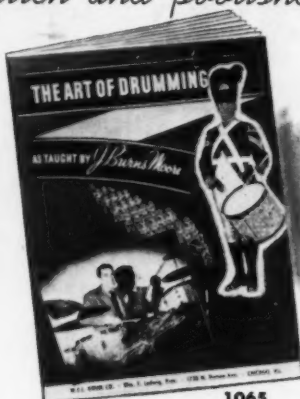
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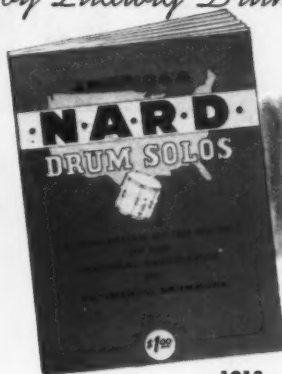
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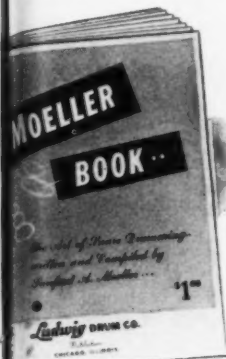
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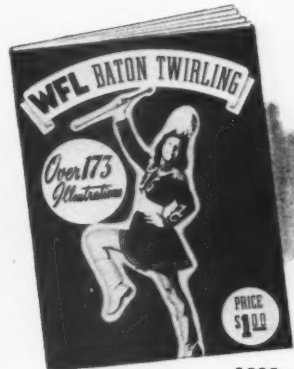
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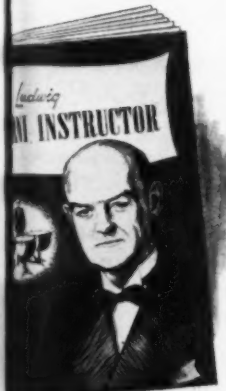
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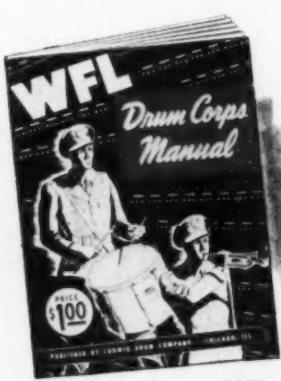
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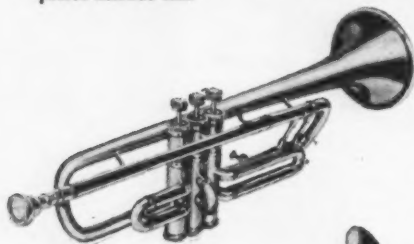


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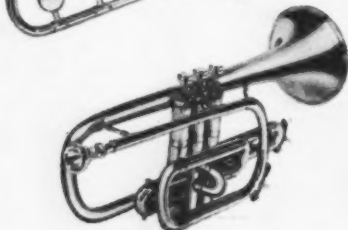
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## Carl Fischer Ml Co. Has LaMarque Model Clarinets

A new model wood Clarinet, the LaMarque 25M, made in Paris, France is being marketed by the Carl Fischer Musical Instrument Co., Inc., New York, N. Y. The LaMarque Clarinet is one of the highest quality Clarinets ever to come out of France at such a low price.

The lower joint of the LaMarque has a metal lined socket joint as added



protection against cracking. All of the tenons are capped with nickel silver to prevent water absorption and consequent checking and cracking. The metal lined socket and the tenon caps make the LaMarque a most desirable instrument for the beginner or student musician. Music supervisors who have tested and inspected the LaMarque are high in their praise.

Companion piece in the LaMarque Clarinet line is the Model 35M LaMarque Ebonite Clarinet. Made in crackproof ebonite, the keys and key mechanism are the same as in the popular LaMarque wood Clarinet. It is exceptionally easy blowing, with a fine true tone.

List price on the Model 25M LaMarque Wood Clarinet is \$125.00. The Model 35 M LaMarque Ebonite Clarinet lists for \$105.00. When writing, be sure to mention THE SCHOOL MUSICIAN.

## Leblanc Presents Newest Model Symphonie Dynamique Clarinet

Three renowned clarinetists recently flew to the Leblanc factory in Kenosha, Wisconsin, to be the first artists to try the new model Leblanc Symphonie Dynamique Clarinet. And judging from the enthusiasm of these three musicians—Vincent James Abato, Juilliard School of Music and top TV studio artist; Michael "Peanuts" Hucko, popular recording star; and



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June, 1936



Vincent J. Abato, Hank d'Amico, Vito Pascucci, Michael "Peanuts" Hucko with their new Symphonie Dynamique Clarinets.

Hank d'Amico, eminent jazz clarinetist—the new Dynamique will surely take its place right along the Leblanc Symphonie as the ultimate in artist grade clarinets.

Vito Pascucci, president of the G. Leblanc Corporation, said, "We are very thrilled with this new model Dynamique. It is the result of intensified acoustical research and experimentation to create an artist clarinet with much the same flexibility and response of the Leblanc Symphonie, but with tonal coloring and resistance characteristics all its own. This new Dynamique has more than lived up to our greatest expectations! Leon Leblanc's achievement in creating this new dream clarinet reflects his unflinching search for perfection."

In terms of materials and workmanship, the new Dynamique is of traditional Leblanc quality, and you will recognize the famous "Jump Keys" and other special patented features.

Price, \$335.00. For further information on the new Leblanc Dynamique clarinet, see your local Leblanc dealer or write to the G. Leblanc Corporation, Kenosha, Wisconsin. Be sure to say, "I saw it in THE SCHOOL MUSICIAN."

## A United States Government Contract

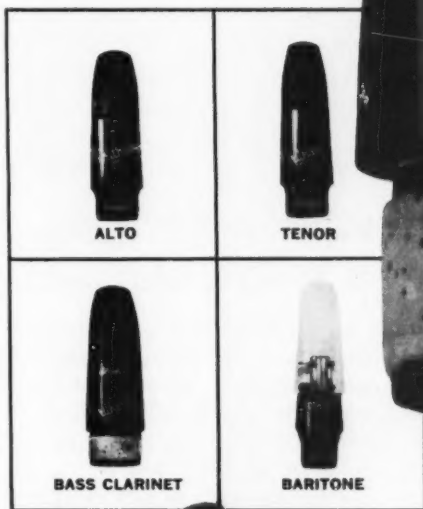
Messrs. Boosey and Hawkes, band instrument manufacturers, have received from their United States Distributors a special order for the manufacture of three Euphoniums for the U. S. Marine Band. The design calls for an instrument which is to be as good as the best English type of design which is preferred in this country with an upright or vertical bell. On the other hand, the U. S. Marching Bands call for a bell forward type of instrument, the idea being to project the sound forward.

The Boosey and Hawkes Euphonium is capable of such dual design, as the photograph indicates. The picture shows Chief Brass Designer Mr. Sav-

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# Edgware

age, with his Stroboscope, listening to the three Euphoniums in question being tuned in unison, with their forward bells being used, in unison, under test from Mr. Savage and his electrical equipment.

The players are: Corporal Saywell, Solo Euphonium Scots Guards, who has incidentally recently returned from a very arduous but eminently successful tour with the Scots Guards Band in which they gave 60 concerts in 63 days and covered 15,000 miles. While in Washington he had the pleasure of being entertained by the U. S. Marines and is therefore glad to reciprocate their hospitality by this little courtesy.

The middle player is Corporal Sutton of the Royal Marine School of Music, intended by Messrs. B. & H. to be pretty compliments from Her Majesty's Royal Marines to the Band of the U. S. Marines for whom these instruments are being used.



Lastly, Student Bandmaster Pope of the Royal Military School of Music, Kneller Hall.

### 3 Selmer Instruments Help In Tone Color

The growing interest in "color" woodwind instruments has led H. & A. Selmer Inc. to make available three instruments which will add range and color to band and orchestra scoring. All three instruments are products of the Selmer (Paris) plants.

The first is a basset horn in the key of F, (left) built with the same conformations as a typical alto clarinet, with nickel silver bell and neck. This model extends to low C, with 21 keys and covered finger holes. Fingerings below E<sub>b</sub> are as follows: D<sub>b</sub>-C<sub>#</sub> with the right little finger; E<sub>b</sub>-D<sub>#</sub> with the right little finger; D with the left little finger or right thumb; C with the left little finger. Mechanical features of the basset horn include a single automatic register key and half-hole key for clear speaking at the top of the instrument's range.

The Selmer (Paris) bass clarinet (center) is now available in a model (Turn to page 16)

# Some Thoughts About A Course of Study for Bands

By Perry B. Dennis — ASBDA

In outlining any "Course of Study" for a band, the director should, of course, so construct the plan that it would meet the requirements of a given situation; however, there are certainly some general phases that must be included, and these are what I propose to suggest. Also, in presenting the ideas to follow, I do not assume them to be entirely original; nevertheless, I hope that at least some basis for thought might be presented which may be of some benefit.

Many times I have heard directors express their feeling of a need for something more specific in the way of teaching guides that would help the student along the way, and I have felt the need of such an outline for many years. Other subjects have a more definite outline than does music. The director may have the outline roughly in his mind, but the student quite often attends band rehearsals, section rehearsals, and ensemble rehearsals without having any picture in his mind of a path of progress. It is for this reason particularly that I believe we should all have a definite guide in the form of a printed outline which the students may follow. Also, being the humans that we are, we all need to organize our thoughts and plans for action so that we will more nearly proceed towards a definite goal.

I believe that the plan should be devised in such a manner as to recognize individual progress by a system of awards. This begins to sound like a Musicianship Rating Plan, which could actually be called a course of study, depending on the viewpoint and the content of the system. The plan we have just initiated in the Greenwood, Mississippi, City Schools allows the student to progress through four levels of advancement, Apprentice Musician, Musician Third Class, Musician Second Class, and Musician First Class, with the possibility of another classification being added if needed. Our course of study is so planned that it begins at the lowest level, beginners, and proceeds up to the top, thereby allowing even first year students to participate. We also propose to cover most of the require-

ments of the beginners, as well as the second year students in class during the year. They still must pass off the parts of the various tests individually. The advanced students must proceed more on their own initiative in that each student must study from a text designed for his particular instrument rather than from a class method or in a class. By combining this individual plan with the usual study in full band and ensembles we hope to achieve better results.

I mentioned above the need of a printed outline. Also, there should be printed materials for each student, either written by the director or purchased, which allow the student to

into the hands of each student. The printed word still carries great weight.

The course of study should include the following general categories:

## a. General information

This should include such things as:

1. Assembling the instrument
2. Care of the instrument
3. Reed adjusting
4. Position of body, instrument, fingers
5. Breathing
6. Tongueing
7. Embouchure
8. Interpretation

## b. Playing

Any texts that are satisfactory in the particular situation may be used. If there is a state adopted text, it might well be used for part of the requirements.

In our system we use the Belwin Beginners Band Method and the Belwin Intermediate Band Method, which are two of a series of state adopted texts in Mississippi. We use supplementary texts for the Apprentice requirements. The second level, Musician Third Class, playing is taken entirely from the second book above for all instruments. The more advanced requirements are taken from other individual texts.

I do not recommend the use of the entire book, but rather those scales and studies that will give the student the basic knowledge and skills necessary. These studies must be progressive to satisfy the requirements at the various levels. Some may wish to use the outline set up in the fine Prescott Technique System and to supplement it as necessary.

Playing requirements should certainly include some solo and ensemble work. With the busy schedule most directors have, these may require additional effort, but help from student assistants and doubling of parts in ensemble work might be the solution to the time problem. Also, a number of students may perform the same solo after learning it in a group.

Full band performance should include, from the earliest possible time,

(Turn to page 39)



Perry B. Dennis

read and think for himself about such things as marching, theory, tone production, care of instruments, reed adjusting, etc. The LeBlanc Company's series of educational booklets are a fine step in this direction, and the C. G. Conn Company has the excellent booklets on instrument care and repair. These two are just examples. There are many others. Also, if the director needs help in preparing such papers, our colleges and universities are staffed with unselfish men who would be willing to aid in regard to technical matters about the various instruments. Many have already prepared clinic papers that they would make available. So much for the availability of materials; the important point here is that printed matter get



# The Accordion On The University Level

By Robert Davine

The accordion as a serious musical instrument on the university level is achieving acceptance each academic year. With the correct musical approach, the accordion can be employed successfully with almost any size group from the small chamber ensemble to full orchestra. Because of the reed quality of the accordion plus the numerous tone combinations and changes it is capable of blending with most other instruments. The serious student will find a wealth of material which may be utilized in solo and ensemble capacity. Seventeenth and eighteenth century music is well adapted for accordion: Sonatas of Vivaldi, Arne, Telemann; the Organ Sonatas of Mozart are extremely effective with the accordion playing the keyboard part. Many composers of today have and are using the accordion in various forms. Some of these are as follows: Roy Har-

ris, Virgil Thompson, Cecil Effinger, Sol Kaplan. Many recording orchestras are not without accordion: Andre Kostolantz, Frank Black, Percy Faith, and the famous English orchestra, Mantovini.

Music educators show disfavor against the accordion not because of the instrument itself, but because they have rarely heard this instrument in a *musical capacity*. The main objective of the college course in accordion is to introduce good literature as well as striving for better performance. As head of the accordion department at the University of Denver, I believe offering the accordion in the university curriculum is a challenge to the serious student not only from the musical approach, but from the fact that the accordion is no longer relegated to the domain of buffoons.

Have the accordionist press the "switch" that controls the low set of reeds and you will be thrilled with the tone quality of a "Leonard Warren".

Maybe, you would like to try experimenting with tonal color possibilities of the accordion with your school organization, but you have been hesitating to do so because there is no specific part written for the accordion in the selections that you purchase for your ensemble.

I realize that you are busy with many activities, hence you simply do not have the time to write out a part for the accordion. Then, why not try this very simple procedure: Give the accordionist one of the printed parts that is included in the purchased arrangement.

The accordion is a "C" instrument and can play the flute, oboe parts just as written, and with the right choice of switches the accordion can blend beautifully with the flute, oboe, or clarinet. Since many accordionists can also read the bass clef, it would be a simple matter to play the bassoon, trombone or euphonium part, and make the necessary switch change to blend with these instruments.

If you want the accordion to play the clarinet part, we recall the fact that the accordion is a "C" instrument, and that the clarinet is an instrument built in Bb. For some young accordionists, the matter of transposition would become a problem. In such an instance, how about taking the extra conductor's score which is usually written in concert key and giving it to the accordionist.

Since we only want the clarinet part to be played from the conductor score, it may be necessary to help the accordionist recognize the clarinet part in the score, by drawing arrows to the part and by oral explanation to the accordionist.

If the accordionist is willing to help the musical director by playing any part in a supplementary capacity, then the director ought to express his appreciation for the help, by explaining to the other members of the ensemble just how the accordion fits into the ensemble and how the accordion is helping them.

The acceptance of the accordion in the ensemble depends a great deal on the attitude that the leader has in regard to the instrument. When the leader knows something of the construction of the accordion, that it is a wind instrument manipulated by bellows, and that the accordion is a reed instrument having four sets of reeds on the right hand keyboard and five sets of reeds on the left hand keyboard—then he will properly classify it as a Woodwind. By classifying it in this

## Use The Accordion In My School Ensemble??

By Herman J. Troppe

What would you do? If, on the day of your BIG CONCERT, your 1st oboist failed to appear? Or, your baritone player got a split lip from "roughing it up with the boys"? Or, the solo clarinetist got sick and couldn't play the cadenza? How would you and the members of your ensemble cope with such a problem?

Perhaps your organization is well-equipped with people who can "cut the part" at a moment's notice, or can serve as a replacement in an emergency—but if they can't, why don't you try an accordion?

The accordion can produce a variety of tone colors by the simple manipulation of a mechanical device called "switches". The simple process of pressing a switch gives an effect com-

parable to the timbre of an oboe, clarinet, flute or baritone.

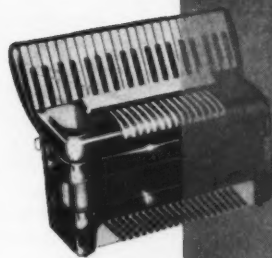
If, in the four sets of reeds in the piano keyboard of the accordion, the switch controlling the two middle reeds is pressed, the accordion will produce a sound that will blend and supplement the work of your clarinets and flutes.

Have you been wishing that you had five or six more clarinets in your organization? If you have no candidates available, try a few accordions using the "switch" that produces a clarinet timbre. You will be delighted that these "clarinet players" *never squeak*, and they have such good tone quality in the upper register!

What about the replacement for your baritone player with the injured lip?



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manner, the musical director will be showing an understanding of the accordion.

We have seen how the accordion can be of value in a supplementary capacity; and I have used this approach because it may be more vital to you if your ensemble lacks complete instrumentation.

In a future issue of *THE SCHOOL MUSICIAN*, we will discuss the origin and the development of the accordion and how it fills its own vital part in its phase of music.

The End

## ACCORDION BRIEFS

By Lari Holzhauer  
Executive Secretary  
Accordion Teachers' Guild, Inc.  
R4, Box 306, Traverse City  
Michigan

The ATG has a busy week scheduled for members in July at which time they convene for their annual activities during the NAMM convention in New York. Scheduled for July 20-21 is the

annual Teachers' Workshop. The afternoon of July 21st will be devoted to a Student Workshop which the teachers may also attend. Important lectures and demonstrations by well known persons of the accordion field, plus music educators not connected with the accordion field, will pack the two days full of things important to teachers. The Workshop charge is small and advance registration important. Every progressive accordion teacher should plan to attend. Information may be had by writing the editor of this column, the ATG Executive Secretary.

The ATG will present, during the NAMM convention, a concert of published and unpublished original accordion compositions to which the public will be invited. This will be an important event for accordion literature. Following the concert the ATG will hold Open House for its members and friends. This informal event, a get-together for an evening of visiting and fun, is an evening which many look forward to for an opportunity to renew acquaintances, greet friends and make new friends. Several fine concerts are scheduled for convention week. The ATG will hold many meetings—Board of Directors, State Coordinators, and the large meeting for the general membership.

Anthony Galla-Rini, famed concert artist and teacher, is scheduled in June for a three week tour of Japan, doing concerts, appearing with symphonies, and radio and TV performances.

A spring event important to the accordion field was when Ann Copple Thompson, coached by Anthony Rozance, of San Antonio, Texas, played the required one and a half hour recital at Trinity University for her graduation. For her required concerto she played the Third Movement of the Galla-Rini Concerto in G Minor.

At Houston University, Lynlee Barry, coached by Bill Palmer, presented her Junior Recital to an enthusiastic audience. She played the Third Movement of the Galla-Rini Concerto in G Minor as her required concerto. The balance of her program included a number of her own arrangements, which received much approval from department heads of the University. At a later concert Miss Barry presented the Galla-Rini Concerto again and also one of her original compositions for piano, horn, trumpet, trombone and tympani which she wrote as incidental music for the play "Inspector General."

Both Trinity University, of San Antonio, and the Houston University have recognized the accordion as a major

(Turn to page 57)

## PLAIN TALK TO SCHOOL MUSIC OFFICIALS ABOUT

# THE PLACE OF THE ACCORDION IN A *Realistic* MUSIC PROGRAM



When you make accordions a part of your school orchestra, you follow the example of some of the world's most distinguished symphonic organizations.



An all-accordion orchestra is an exciting musical activity that adds to the fame of your school music program, with advantages to the members that extend through life.



Fully recognized by musicologists as a serious as well as a fascinating medium of musical expression, the accordion is a home instrument, party instrument, solo and ensemble instrument.

The tragic weakness of most school music programs is the number of band and orchestra members who abandon musical activity after graduation because their instruments are not suited to solo playing and they have little or no opportunity for group playing.

You can't eliminate this condition but you can relieve it through greater emphasis on instruments that lend themselves to lifetime service.

Consider, for example, the child who plays an accordion. *All his life* he will be benefitting by the training received in school, with playing opportunities that encourage *lifelong* use of the instrument and *lifelong* enjoyment of music's satisfactions.

These facts are so significant to realistic music educators that we have prepared a special study on "The Place of the Accordion in School Music" that we'll be happy to send you on receipt of your coupon or postcard request.

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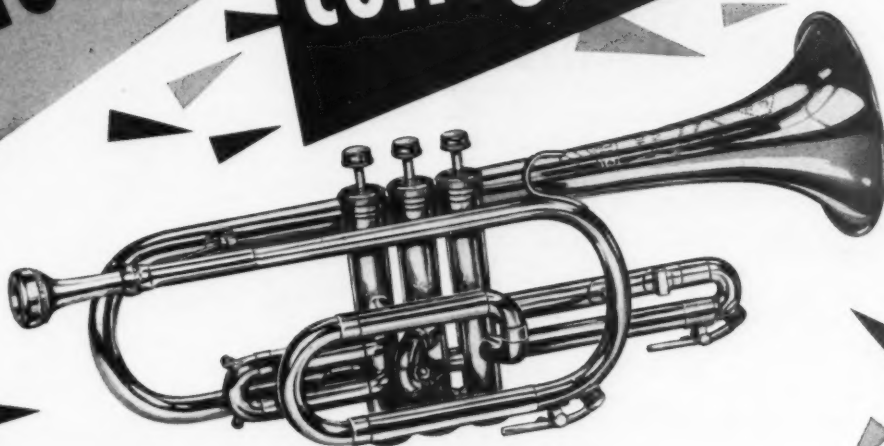
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# DRUM MAJOR and TWIRLING WORKSHOP

By Floyd Zarbock

Former Drum Major for the University of Michigan Marching Band.

## To Smile or Not to Smile

In our concluding statements last month, we mentioned "showmanship" as an important aspect of twirling. Since that time, we have had a first hand opportunity to see this item determine the placing of contestants in a twirling contest.

As you know, in most contests the individuals are judged on about five categories, plus or minus one: variety and difficulty of movements, speed, smoothness, precision, and presentation and showmanship. The point distribution for the above items are: 30, 10, 10, 20 and 30, respectively. From this it is apparent that showmanship plays no small role in the overall picture of your score.

We noticed at this recent contest that a few of the male twirlers tend to perform with a sober expression throughout their entire routine. On the other hand there were a couple of boys who had an excessive amount of showmanship. Neither of the above is conducive to a high score for showmanship.

Actually, a boy twirler need only twirl with a very pleasant expression. Occasionally during the performance it is a good idea to broaden the pleasant expression into a warm smile. This shows the judge that the performer is interested in his performance and that he is trying to be tops in showmanship.

Girls usually find it easy to be "good showmen." There are, however, several girls who could "polish up" this phase of their performance.

One mistake that is frequently made among the females, as well as males, is that of using a "frozen smile." For example, the twirler will start his routine with a very good smile and hold that exact expression throughout the entire routine. Of course, this could be due to stage fright or it could be just plain thoughtlessness. At any rate, it is not good and if you are guilty of this we suggest you vary your facial expressions during the course of your routine.

Send all questions, pictures, news releases and other material direct to Floyd Zarbock, 825 James Court, Wheaton, Illinois.

There are other girls who will do their entire routine without even coming close to a smile. This mistake should be avoided and can be done so very easily if it is caught early.

Actually the easiest way to correct your showmanship errors is to practice it as you do your various movements and footwork. When you go out to work on your routine, work on your facial expressions as well as your hand, head and leg movements, all of which go to make up your showmanship.

So many people find it hard to practice the above components and pass it off saying, "I will do it during the contest, but not now." Come the contest, however, and the pressure that goes with the contest, most performers will forget their showmanship. The easiest remedy is simply to practice just as you intend to perform. By doing so you will develop your routine as it should be, which in turn will make your performance a better one.

In closing for the summer, we would like to thank all of you for your letters pertaining to our column. Your suggestions have been most beneficial and your questions have been very interesting.

May we suggest once again that you utilize your summer vacation time to good advantage. By all means don't forget what you have already learned in twirling and drum majoring, and if possible, try to expand on your present knowledge by individual practicing, attending a twirling camp, or by taking private instructions.

We certainly hope that you have a good summer. I will look forward to seeing you in the Fall.

**PLEASE MENTION THE SM WHEN WRITING**

## 3 Selmer Instruments Help In Tone Color

(Continued from page 10)

(No. 33) that extends the instrument's range to low C (usual range is to E<sub>b</sub>). The additional tones, D, D<sub>b</sub>-C<sub>♯</sub>, and C, are all played with the right thumb. A number of newer com-



positions in the symphony repertoire, including works by Shostakovich, scored for the bass clarinet with extension, and of course arrangers will be able to take advantage of the three lower half-steps in scoring for bands, and orchestras equipped with the Selmer model.

The third of Selmer's new color woodwinds is the contrabass clarinet (right), which is now available with a range extending to low D instead of low E. The additional low E<sub>b</sub> is played by the right little finger; low D is played with the right thumb. Basically, the instrument remains the same as the standard Selmer (Paris) E<sub>b</sub> contrabass clarinet, with body of rosewood and bore proportions that produce a true clarinet tone color. The E<sub>b</sub> contrabass is especially useful in bands because of the comparatively simple transpositions from any bass clef part.

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*The champions, left to right: Janis Wadsworth, Juanita Carpenter, Sandra Hutchison, Alta Burg*

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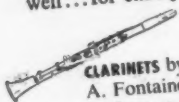
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By M. LA CROIX (Paris)

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## The Clarinet Corner

By David Kaplan

Send all questions direct to David Kaplan, Instructor of Woodwind Instruments, West Texas State College, Canyon, Texas.

### Vacation Time Hints

1) One rule to remember during the summer months is this: KEEP PLAYING the clarinet. By so doing you will keep both the clarinet and yourself in tip-top shape. Get into a summer program. Take some lessons. Join a band or orchestra but KEEP PLAYING. An instrument that has been idle all summer usually spells trouble come Fall. Keys are sticky and the general mechanism seems faulty. When Fall rolls around, the embouchure will not feel so uncomfortable if there has been some playing during the summer.

2) Humidity is high in certain parts of the country! The excessive moisture in the air presents some problems. The dampness for one thing acts upon the keys in a corroding manner. Sticky keys will probably be experienced first. To offset this dampness, swab the clarinet carefully after each playing session. Moreover, place a piece of camphor in the case to help absorb the moisture.

3) Somewhat the opposite treatment is necessary for those parts of the country which are unusually dry. Here, moisture is at a premium. To counteract this dryness problem, place a humidifier in the case. A moistened apple or orange peel may be used as a workable substitute. It may be wise not to swab too thoroughly all the time; this will add some moisture to the instruments.

4) In any climate avoid the direct rays of the sun. Excessive heat has a warping effect on rubber mouthpieces and certainly should be avoided.

5) In very dry weather rings have a tendency to become loose. Do not assemble the clarinet when the rings at the joint are loose. This applies to the barrel as well. A competent repair man will have ring shrinking equipment to solve the problem.

6) During the very hot months the tenons will swell. Assembling the clarinet is thus sometimes difficult and DANGEROUS. Keep the corks well greased so that forcing will be eliminated.

7) Finally remember to avoid sudden changes of temperature.

### New Music Reviews

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net-Voxman Rubank 1.25

The book is designed as a transfer method of the intermediate grade.

Many alto and bass clarinet players started their careers on the B $\flat$ . Transferring to either the alto or bass requires some definite steps and suggestions. Mr. Voxman points out that taking in enough mouthpiece is important since there must be more free vibrating reed. The embouchure must be more relaxed than that of the B $\flat$  and probably the reed now used should be lighter. These suggestions are all good and fundamental. The first few pages are devoted to the lower register for the development of tone and embouchure. Good studies and etudes, scales and melodies may be found in the text. As an intermediate type book this Rubank edition fills the bill.

\* \* \*  
Chamber Music for Three Wood-  
(Turn to page 40)

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Two plans seem to be the most popular for starting and continuing the "SM Bundle Plan". Music Booster Clubs or Parent Associations have raised their dues by one dollar so that every family automatically receives a copy of the magazine each month. The alternate popular plan is for the director to "sell" the students and parents on the validity of subscribing to the magazine and assumes the responsibility of administering the \$1.50 collection plan. The "SM Bundle Plan" can start any month. The magazine is published 10 times a year, monthly, September through June.

(Can start with as few as 10 students)

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**The SCHOOL MUSICIAN**

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*In The Joliet Elementary Schools —*

## The Orchestra Goes To Camp

By Margaret Clark

Being asked to develop an elementary string music program in a community which boasted three national championship bands constituted the greatest challenge in my teaching career. For 44 years, Joliet, Illinois has been a leading factor in the development of school bands. Mr. Charles S. Peters conducts the grade school bands, numbering well over the three hundred mark. Mr. Bruce Houseknecht conducts the high school band, and Archie McAllister Jr. conducts the American Legion band. All are national champions. I knew this when I accepted the position as director of the (proposed) Joliet Grade School orchestra program in 1951.

It was obvious from the beginning that the bands in Joliet had a formula for continuous success. I made up my mind to find out what it was. I studied the history of these groups from their beginning. I found the simple formula: Tradition, Motivation, and Leadership. The first we could not have. The second I must find. The third I must furnish. I concentrated on the second. I noted that our bands appeared numerous times in parades and football games. The students loved it, but this was out for an orchestra. What then could I use as a motivating tool that would be effective for 365 days of the year. Then it struck me . . . take the orchestra to camp. This was not original with me in Joliet. Mr. Peters had developed a fine band camp several years before. After many conferences

and interviews which led to several adaptations of the band type camp, I was ready to submit the idea to . . . WHOM? Again the answer was obvious. We needed an orchestra parents association. This was formed, and we were ready to develop our camp. For the sake of brevity, I shall touch only on the highlights of our 365 day camp program.

### The First 348 Days

Students may win points toward their camp tuition. This is how the motivation carries through the entire year. If a student practices 16 hours a month on his instrument, he receives one point. Points are given for attendance at rehearsals, parents attendance at orchestra parents association meetings, percentage of tickets sold for concerts, and many others. The total tuition for the camp is \$15.00 per student. This pays his room and board for the full week. He may earn a maximum of 45 points @ 10¢ a point. Thus, a student who earns a perfect score pays only \$10.50 for the week at camp. We average about 6% perfect scores. 100% of the students earn a part of their tuition. The balance of the money for financing the camp is through the usual money raising projects of the orchestra parents association.

### Time and Place

We have found the last week in August to be the most effective time for scheduling the camp. When the

students return to school after Labor Day, they are well on their way to developing an excellent year's orchestra. The exact dates for this year's camp are Sunday, August 26 to Saturday, September 1.

We rent the entire facilities of our Boy Scout Camp for \$500.00. This includes the regular scout camp staff consisting of caretakers, life guards, recreation leaders, store keepers, etc., etc. The camp is located just outside of Morris, Illinois which is about 20 miles from Joliet. Consisting of about 100 acres of beautifully hilled and wooded grounds, the camp is well adapted to music camp use. A fine swimming pool, archery and rifle ranges, athletic fields, camp fire sites, and large mess hall are included. The students are housed in several small "tent cities" which are located approximately a quarter of a mile apart. The central meeting place is the mess hall.

### The Music Staff

Approximately 100 students attend the camp each year. We have one student counselor for each ten students. These counselors are carefully selected and trained boys and girls from the Joliet High School Orchestra. They are responsible for the care and discipline of the students under their jurisdiction. Needless to say, there is a waiting list at the High School each year. Our meals are prepared and served by a group of volunteer orchestra mothers.



They live in tents just outside the Mess Hall. The entire camp is under the direction of a Camp President who is one of the orchestra fathers. He is assisted by several other fathers who donate their vacation time to the camp. No one receives payment for their services. As director of the orchestra, I am responsible for the musical program of the camp.

### Music and Recreation

Our prime objective of the camp is to give the student an opportunity to study his musical instrument, individually and collectively. However, we make sure that he has a balance of recreation during his full day schedule. We have found that "music AND recreation" are quite compatible. Rather than go into a long dissertation of the events which take place each day, I will list the daily schedule:

### Daily Schedule

(group "A" is concert and "B" is training orchestra)

- 7:30—Reveille — make bed, clean tent, inspection
- 7:45—Breakfast

- 8:45—Group "A" Orchestra Rehearsal
- Group "B" Private Practice
- 10:00—Group "B" Swimming
- Group "A" Selective Activity period\*
- 11:15—Group "A" Swimming
- Group "B" Selective Activity period\*
- 12:30—Dinner
- 1:00—Rest Period
- 2:00—Group "B" Orchestra Rehearsal
- Group "A" Private Practice
- 3:00—Group "A" Swimming
- Group "B" Selective Activity period\*
- 4:00—Group "B" Swimming
- Group "A" Selective Activity period\*
- 5:15—Supper
- 5:45—Rest Period
- 6:30—Recreation and evening program
- 9:30—Taps

\*Note: . . . during the Selective Activity Period, the student has the option of resting, recreation, or practicing. It is strictly the student's choice. This Summer will constitute our fifth camp. I am thoroughly convinced

that our present successful string program is due in no small part to this motivation technique. I have seen our orchestra program grow from about 25 to nearly 200 in just six years. And remember, this was accomplished in a town that was "band minded." I believe that any school music director can develop a camp program similar to ours here in Joliet, Illinois.

I would like to take this opportunity to invite any interested director to visit us at our orchestra camp for the day of Thursday, August 30th. If you plan to visit us, please drop us a note so that we may make a reservation for your noon and evening meal. The charge is quite nominal. Sorry, no housing facilities are available but some fine motels are within a short driving distance.

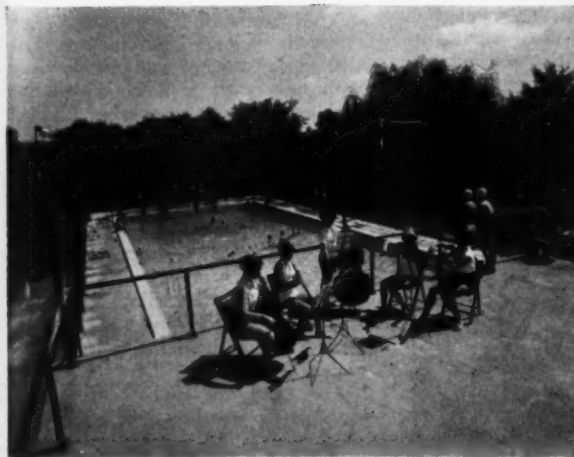
Any director who would like a copy of the mimeographed brochure on our Orchestra Camp, just send me a self-addressed stamped, large envelope, and I will gladly mail you one, gratis. Just address your letter to: Margaret Clark, Director of the Joliet Grade School Orchestra, Public School Board of Education, Joliet, Illinois.

The End

(Upper Right) Students live in several tent cities which are approximately a quarter of a mile apart. While small ensembles rehearse, other campers are busy with various activities.

(Lower Left) A fine swimming pool is available for recreational and instrumental activities. A sun deck on top of the locker building makes an ideal ensemble rehearsal area.

(Lower Right) The students love to rehearse out-of-doors under the shade of beautiful trees, as a boating activity period takes place on the picturesque river in the background. (All photos by Ricardo of Joliet).





## The Choral Folio...

By Walter A. Rodby

### Collections—New and Old

Have you noticed the new trend in titling choral collections?

Nowadays, you won't see a new collection of choral pieces entitled "Zilch's Second Book of Sacred Anthems for Mixed Voices," or "Glee Club Music for Treble Voices," etc. Publishers have become much more imaginative and are giving these collections honest-to-goodness eye and ear catching titles.

For example: Charles Hansen has a community song book out called "Sing Around the Clock"; Summy's latest is "Singers All!"; Staff has one out called "The Young Choralier." Others include "Accent on Singing," "More Tunes for Teens," "Sing With Me," "Let's Sing Parts," "Our Singing Nation," etc., etc.—a most interesting and refreshing approach to putting new life into selling choral collections.

The result of this new interest has culminated in a greater demand for all types of collections, and the publishers have obliged by putting them out in ever increasing quantity. Unfortunately, the inherent faults of the choral collection have not always been corrected. So many of them continue to be padded with far too much uninteresting music poorly arranged. In these collections the new trend did not get beyond the cover. Consequently, unless you examine a collection most carefully, you

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 819 Buell Avenue, Joliet, Illinois.

are apt to be putting out a lot of money for very little good music.

On the other hand, collections nowadays are so numerous and well organized that you can find just about any type you want in any grade of difficulty. Of course, you might have to look through a great many collections before you spot the right one, but with the thousands available on the market today, you should eventually find exactly the collection that you want.

\* \* \*

The rest of the column will list a few collections that should be of interest to a good many choral directors. Since the quality of most choral collections are spotty, no attempt will be made to review individual selections in each collection, or recommend each collection without reservation. Rather, each one will be described in a general way, considering the viewpoint of the publisher as to the nature of the collection and the need it is intended to fill. Only by a thorough examination of any collection can you determine if it will fit your needs and if you are getting the bargain that choral collections are supposed to represent.

\* \* \*

**SING AROUND THE CLOCK**, A community song book published by Charles H. Hansen Music Corp. 60¢.

Here is a community song book that could only have been put together by the house of Hansen. This collection contains none of the usual community songs as we know them; instead, it is a compilation of a great many "standards" that are especially good for group singing.

All are in simple mixed voice arrangements arranged by Howard Ross.

Look at some of these song titles! "When My Baby Smiles at Me," "On

a Sunday Afternoon," "Whispering," "I'll Be With You in Apple Blossom Time," "Ragtime Cowboy Joe," "Wait Till the Sun Shines Nellie," "Margie," "Strike Up the Band."

If you want to invest in a new type of community song book loaded with fifty one popular melodies—mostly "standards"—this is the only book of its type on the market today.

\* \* \*

**SINGERS ALL!** A collection for Junior-Senior High School, by Fred Small and Robert G. Olson. Published by Clayton F. Summy Co. \$1.25.

**SINGERS ALL!** is a collection of choral numbers arranged for junior and senior high school levels—approximately grades 8, 9, and 10. Here are familiar tunes in new settings, as well as original compositions which only appear in this book. The material is varied enough to be adaptable for concert as well as "fun" songs for the classroom.

Most of the material is written for SATB, but there are many sections that call for unison voices, also some two and three-part work. Some are accompanied, others are a cappella. In some schools the chorus is often accompanied by a variety of instruments such as auto harps and ukuleles. Where this type of accompaniment might be used, chord symbols have been included with these arrangements.

\* \* \*

**MORE TUNES FOR TEENS**, A Junior-Senior High School Song Book for SATB by Rufus Wheeler and Elie Siegmeister. Published by Theodore Presser Company. \$1.00.

This is the second book written for teen-age mixed voices by Rufus Wheeler and Elie Siegmeister. The first **TUNES FOR TEENS** was written for soprano, alto and tenor (alto-tenor). This collection is arranged for SATB voices found in grades 7 through 12. Singable by any adult or high school mixed chorus, the voice ranges are especially suitable for junior high, with tenor parts not going too low and with bass parts written neither too high nor too low for comfortable use.

These are the usual old favorites ("In the Evening by the Moonlight," "Oh, Mary, Don't You Weep"), however, much of the material is fresh and presented for the first time in mixed voice arrangements. Keeping in mind teen-agers' keen interest in songs with a driving, rhythmic feeling, the writers have made liberal application of syncopation and modern choral techniques.

The titles are almost entirely selected from American folk music with an occasional old popular song.

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**THE YOUNG CHORALIER**, a collection for unchanged or changing voices by Maurice Gardner, published by Staff Music Publishing Co., Great Neck, N. Y. No price listed.

This is a collection of folk songs and other music arranged for any combination of voices to be found in the young chorus or beginning choir. The arrangements may be used equally well by all groups in the 7th and 8th grades of elementary schools, in Junior High schools and by the beginning choir in Senior High School.

The following vocal combinations may be used.

1. Mixed voices S-A-AT-B; S-A-AT; or SAB
2. Treble voices SA; or S-A-AT (SSA)
3. Unchanged voices, Unison or SA

Mr. Gardner has arranged his music simply enough for the most inexperienced choir, yet there are many clever touches in both words and music that keep it out of stereotyped patterns.

\* \* \*

**LET'S SING PARTS**, A collection for the Junior High Classroom or Beginning Glee Club by R. J. Staples, published by Mills Music, Inc., 1619 Broadway, New York, N. Y. 85¢.

This book presents a simple progressively graduated approach to part singing for adolescent classrooms and beginning glee clubs and choruses. The collection embodies the following features:

1. They can be sung by either mixed or unimixed voices. (Omit the baritone)
2. They are simple and short.
3. Songs appeal to both boys and girls.
4. Provisions are made for CHANGING VOICES.
5. They range from simple to moderately difficult—progressively.
6. Well arranged, quite melodic.
7. Optional descants.
8. Provision for ukulele, auto harp, etc.
9. Arrangements can be used unison, girls' voices, mixed voices, and boys' voices.
10. There are four pages of detailed directions on how best to use the book.

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**EASY SONGS FOR BOYS**, a beginning book for groups of boys with unchanged, changing, and changed voices by Carl O. Thompson and Milton Dieterich, published by C. C. Birchard and Company, \$1.00.

In this collection the authors have aimed to select really good songs with words and melodies that have special appeal to junior high school boys, and arranged them artistically and yet appropriately for young and changing voices.

Songs are divided in unison, rounds, two part (or unison), three part (or unison) and four part songs. There are about eight songs in each classification—all good "men" songs that boys will love and sing, mostly for fun.

\* \* \*

'Tis finished, said the harried scribe  
Ten more columns put aside.  
So-Long to adjectives galore  
Until September starts ten more!

Happy vacation!

W. R.



## Book Reviews

### "Books That Help"

**CHARLES IVES AND HIS MUSIC**, by Henry and Sidney Cowell. Published by Oxford University Press. 245 pages. \$4.50.

No story of American music is complete without a study and an understanding of Charles Ives, the off-beat insurance salesman whose music sounded as well played backwards as it did frontwards.

Charles Ives was born in Danbury, Connecticut, in 1874, and learned his music from his father. But Charles Ives was no ordinary musician. When the music of Wagner was still getting a lot of grumbles, this eccentric was composing dissonances that made the music of a young whipper-snapper named Stravinsky sound like a tabernacle hymn. He was so far ahead of his time that his creative efforts were unrecognized for more than a generation.

He was no ordinary man in the business world either. The same energetic drive, the same relentless integrity, the same burning desire for success went into creating the largest insurance sales

agency in the world. And while his music was scorned by performer and conductor alike as being unplayable, he was able to print and publish his music and hire performances in order to have the satisfaction of making his music available and hearing what he wrote.

But the untold frustration of never being taken seriously left its mark on this fiercely proud Connecticut Yankee. His health broken, and the will to continue composing gone, he spent almost the last half of his life in retirement.

Only a few had faith and understanding. The author and his wife, Sidney, were two of these people who loved and understood Charles Ives.

Mr. Cowell, a recognized American composer who has the same yen for new musical horizons that characterized Charles Ives, has written a splendid biography of the frustrated insurance salesman. The narrative, most of the book, deals with the life of the composer. The rest is a study of the musical works themselves.

This book is certainly an indication that the day of Charles Ives is finally beginning to dawn.

\* \* \*

**AARON COPELAND, HIS WORK AND CONTRIBUTION TO AMERICAN MUSIC**, by Julia Smith. Published by E. P. Dutton, 336 pages, \$5.00.

No composer in America today is better known all over the world or held in higher esteem than Aaron Copeland. Olin Downs, writing in the New York (Turn to page 39)



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# TEEN-AGERS SECTION



*By Judy Lee, Teen-Age Editor*

## *Band Activities Divided Into Two Full Seasons*

by Jean Ellen Myatt  
Teenage Reporter  
Purvis, Mississippi

Say teenagers I would like to tell you what the high school band at Purvis has been doing in 1955-56.

This year we have a new band director, Mr. H. Vernon Hooker, who succeeded Mr. Harrison Ford. Mr. Hooker is a graduate music student at Mississippi Southern College in Hattiesburg.

The band activities are divided into two main categories, football season and concert season. The band gave several outstanding halftime shows, played at all football games, played for pep rallies and marched in local and out of town parades. Since the band is small a girls drill team was formed to fill in formations and to serve as a pep squad. The band's specialty is precision marching. A pep band was organized to play at basketball games. This helped draw larger crowds and to boost the teams' morale.

The concert band recently performed at the state band contest at Jackson, Mississippi where they took part in sight reading, concert playing and marching. Several band members entered the solo and ensembles contests held in Biloxi, Mississippi.

Much of the popularity of the band is due to the marching, dancing, and twirling routines of the majorettes. Since we are known as the "Tornado" band, these girls are called the "Stormettes." They are directed by Mrs. Pat Hooker who also instructs the nationally famous Dixie Darlings at Mississippi Southern College. All in all we have had a busy year but we have loved every moment.

*You certainly have had a busy band year Jean. Those girls really sound like they blow up a storm. How about sending in some photographs of this organization.*



Mary Walker is only six years old but she has scored several successes and is on her way to the top of the ladder.

## *Mary Finds She's Youngest Entree in Music Contest*

Mary Louise Walker, six year old daughter of Mr. and Mrs. B. H. Walker of Gaffney, Editor of our "Brass Workshop" column, was the youngest contestant in the recent South Carolina State Music Festival held at Winthrop College. She won a I (Superior) rating for playing a clarinet solo in the elementary division. In the preliminary district festival she was rated I plus. Officials of the State Festival said she was the youngest student who had ever entered an instrumental solo in the State Festival.

Adjudicator for both events was Dr. Kenneth Cuthbert, Director of the Music Department, East Carolina College, Greenville, N. C. His comments on Mary Louise's score sheet included: "Nice tone, nice phrasing, fine hand position, fine tempo, good individuality and control." Dr. Cuthbert scored her a plus for commendable factors of contrast, interpretation and tone quality.

Mary Louise began the study of

clarinet last July with her father, "Brass Workshop" columnist and Director of Music for Gaffney Junior and Senior High Schools. She now plays first chair clarinet in the Junior High School Band and plays third clarinet in the Advanced High School Band.

## Meet Knoxville Nominee For Music Award

by Jane Reeder  
West High School  
Knoxville, Tennessee

The members of the West High School Music Faculty have recently selected our 1956 nominee for the National Arion Foundation Award (national music award). We would like all of you to meet her.



Frances McCall

Frances McCall is an average eighteen year old girl whose personality is warm and friendly, her ability in music is abundant, and her very nature shows her to be a very versatile young lady.

A brief look at the musical record Frances has achieved at our school will show you the outstanding ability possessed by this student.

This fall, Frances was the winner of the City High School Young Performers Contest sponsored by the Knoxville Symphony Orchestra. This was won in the area of piano. At present she is First Violinist with the All-City High School Orchestra. Besides all of these, she is Concertmistress for the West High School Orchestra, accompanist for the Choir, Boys Quartet, Girls Sextette, Musical Accompanist, a member of the String Quartet, and a member of the West High Band. On March 21st, she was a member of the All-State High School Orchestra.

Not only is she outstanding in music, but in other fields also. She is a member of the National Honor Society, National Thespians (pres.), Dramatics Club, Girls County, Girls State, Art Club, Hiking Club, Student Representative Association, West Wind Staff (school paper), Annual Staff, Literary League, Key Club (Sweetheart), Physical Education Activities, French Club, and Music Council (secretary).

It is easy to see why so many of the

## AND NOW IT'S FAREWELL

Retiring seems such a harsh word that I think I'll just fade away to college. It certainly seems odd to be saying good-bye to all my teenagers—so I won't. We'll see each other again because I'll be keeping in touch with your new editor. You'll be delighted to know that Karen Mack is going to take over my position as Teenage Editor. She has done a wonderful job with the Pen Pal Club and our Record Review and now she will do an even better job as Editor. It is my sincere wish that all you teenagers will treat her as well as you have me. Send in those swell news releases, articles, and photographs to her.

May I wish all of you the best of luck in your coming year at school. I certainly hope I make good in my college career. I'll miss you all, but don't you forget the Teenage Section . . . Judy Lee

younger students at West High look to Frances as the outstanding student in the music department. She is well thought of and loved by her school mates and as proof, she was recently selected as the best All-Around Girl in the Senior Class.

Recently the Orchestra and Choir selected her as the Outstanding Senior in these organizations.

*Frances is certainly one of the most versatile students that a music director could ever hope to acquire for his organization. I'm sure you all will agree with that. Good Luck in the future Frances . . . JL*

## The "C" Notes

By Sandra Braun,  
Central High School  
Sheboygan, Wisconsin

These four boys have been very successful in their singing career both in and out of school. They are very active in Madrigals. The four boys are Dennis Janko, Joe Casl, Pat Davis and Daniel Wendland.



These cool cats are the "C" Notes of Sheboygan, Wisconsin. From left to right are: Dennis Janko, Daniel Wendland, Pat Davis, and Joe Casl. The boys are very popular and sing both in and out of school.

## The Pride of AHS Tells How They Do It

by Anne Myers  
Teenage Reporter  
Ardmore, Oklahoma

The high school band in Ardmore, Oklahoma is composed of sixty-nine enthusiastic and hard-working musicians. Complete instrumentation in every section this year has greatly added to the effect achieved in the playing of concert music.

The band is fortunate in having as its instructor Mr. Albert H. Fitzgerald, ASBDA, a former assistant director at the University of Oklahoma. Mr. Fitzgerald is in his second year as the Ardmore director and he has received much admiration from the city for his ability in producing musical talent.

A prominent feature in the Ardmore High School band is the fact that it has its own student government. Eight students comprise this governmental staff, with the band director as chairman.

This type of government has proved to be very successful in this band because it gives every member an opportunity to express his views and to have  
(Turn to page 58)

The leader of the "C" Notes is Dennis Janko, who plans to attend the University of Michigan to study music. He wants to become a choral director; at the present he is the student director of the Senior A Cappella Choir.

All four boys, who are seniors, sing with the Senior A Cappella Choir at Central High School in Sheboygan, Wisconsin. The choir is under the direction of Mr. Vito Intravaia. Mr. Intravaia also directs the Sophomore A Cappella Choir, the Girls Glee Club, and the Freshmen Choir.



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### Tri-M High-Lights

Modern Music Masters is justly proud of its accomplishments and wide acceptance during its fourth year of operation as a national music honor society. Not only have nearly 100 Chapters been added this year, but Chapters have also been established in three other countries: Canada, Mexico, and Guatemala. Many Chapter materials are now available in Spanish.

The State Department in Washington appointed the President and Executive Secretary of the Modern Music Masters Society to be official delegates to the music division of UNESCO (the United Nations Educational, Scientific, and Cultural Organization) when it held its biennial meeting in Cincinnati last fall. Here Tri-M had an opportunity to present its program to a world-wide audience of music educators.

During the past year, two state Tri-M units were organized, one in Oregon and the other in Nebraska. Each group drafted and accepted state constitutions, elected officers, and appointed a State Faculty Sponsor. Several other states have made plans for similar organizations to be established next year.

Two Faculty Members, elected by Chapter Sponsors, were added to the National Executive Board of the Society. Dick McClintic, Salem, Oreg., will have as his special assignment the development of state student Tri-M associations, and James E. Noble, Peru, Ind., will work to develop a plan for organizing active alumni units.

Tri-M appeared on the programs of several national, regional, and state music conferences during the year, presenting its impressive Initiation Ceremony and conducting forums on the aims, ideals, objectives and operation of this fast-growing music honor society. Last fall it was represented at the Indiana State Music Educators conference in Indianapolis, at the Oregon State Music Educators conference in Albany, and at the Mid West Band Clinic in Chicago, and in April at St. Louis at the Golden Anniversary meeting of the Music Educators National Conference.

Last July, three Chapters in San Antonio, Texas, sponsored an all-day meeting at Our Lady of the Lake High

School to acquaint teachers with the aims, benefits, and organization of Modern Music Masters. The afternoon session was devoted to a symposium, initiation of new members, installation of officers, and a talk by Alexander M. Harley, Tri-M president. Sister Helen Mary, member of the National Advisory Council of the Society, was general chairman.

These important milestones indicate the expanding program of "service through music" which the Society is providing.

### Chapter of the Year

Chap. #9, Jonesboro H.S., Jonesboro, Ark., has been selected "Chapter of the Year" because of its outstanding program. Here are some of its noteworthy services:

1. Through self-initiated efforts, they were responsible for the establishment of four new Chapters. Starting in their own town, they helped organize a Chapter at Annie Camp Junior H.S., conducted the initiation ceremony and installed the officers. After corresponding with and visiting neighboring schools, they were instrumental in organizing Tri-M Chapters at Walnut Ridge, Newport and Forrest City high schools.
2. Their Chapter's service to the band program has been outstanding. They sponsored a banquet for senior band members, selected and honored the "band senior of the year," played a

leading role in the drive to raise money for band instruments, served as co-host for the District Band Festival and Clinic, maintained the band library, and sold Christmas cards for the "Band Boosters Club."

3. Some of their wider community activities included the gathering of food for the Goodfellows Christmas baskets for needy families, presenting musical programs before church and civic organizations, serving refreshments at the annual Christmas parade, and as a group, attending "Community Concerts" and programs by visiting artists.

4. To augment their Chapter's treasury, they maintained concession stands at all inter-school athletic contests. They also sold tickets for various school functions.

5. Their future plans include sending several of their members to the Summer Band Camp, editing a Newsletter which will be sent to schools and Tri-M Chapters in the State of Missouri, and encouraging more neighboring schools to establish Chapters.

Nick Rohulick, Faculty Sponsor of Chap. #9, who has recently been appointed to serve on the Tri-M Advisory Council, is to be highly commended for his leadership. Congratulations to every member of this fine "Chapter of the Year"!

### Chapter News Parade

Chap. #21, Miami Jackson H.S., Miami, Fla., has a new Tri-M song. It was composed by Raymond Allen, a senior and student director of the Mixed Chorus. Ray is also minister of music at a small mission church in Miami.

Chap. #159, Shelton Senior H.S., Shelton, Nebr., recently conducted the formal initiation for Junior Chap. #158 and provided them with a fine program consisting of a Tri-M Girls



This Installation Team from Chap. #67, North Kansas City H. S., North Kansas City, conducted the impressive Modern Music Masters Initiation Ceremony at the recent convention of the Music Educators National Conference held in St. Louis. Shown from left to right: Don Neuberger (Co-sponsor), John Younghan, Kay Lanta, Gary Thompson, Sue Seneker, David Wilch, Lida P. Warrick (Sponsor), and Mildred Smith (Co-sponsor). Chapters from Potosi H. S., Hickman H. S., Rolla H. S., John F. Hodge H. S., and Horton Watkins H. S., each sent an officer to take the part of an apprentice during the ceremony.



Trio and a Saxophone Duet. The Senior Chapter is corresponding with five neighboring Chapters: Grand Island, Wood River, McCook, Nelson, and Oakland.

Chap. #23, Yakima H.S., Yakima, Wash., sponsored a concert by the choir of the Central Washington College of Education to help defray the expenses of sending their president, Sara Ann Holgate, to the Golden Anniversary meeting of the MENC at St. Louis. Sara Ann was a member of the National H.S. Chorus and also attended the Tri-M program. Two years ago, Chap. #23 sent that year's president, Barbara Philipp, to the Tri-M convention in Chicago.

Chap. #6, St. Vincent H.S., Akron, O., is busy visiting other high schools in Akron explaining the honors and privileges derived from being members of Modern Music Masters Chapters. This Chapter also presented a program over a local T-V station, cooperated in a Cleveland area talent show, and participated in solo and ensemble adjudications in Kent and Cleveland.

Chap. #146, Wood River H.S., Wood River, Nebr., held a successful bake sale, the proceeds from which went to pay for some spotlights for their auditorium. They recently entertained members of Chap. #105, Shelton H.S., with a party.

Chap. #166, Messick H.S., Memphis, Tenn., with the aid of their speech department, presented a musical play, "Aladdin and His Wonderful Lamp." Loyal Murphy, Tri-M president, and three other boys, who are members of the Chapter, attended the Tri-M meeting at St. Louis, and sang in the National H.S. Chorus on the MENC program.

#### June Top-Notchers

Carole Stevenson, Chap. #80, Pana H.S., Pana, Ill., entered high school four years ago with her flute, a flair for singing, and a genuine desire to learn. During her freshman year she



Carole Stevenson

joined the music club, sang in the Girls' Glee Club, played in the Pep Band, and practiced on her flute. As a

sophomore, Carole made a permanent move to the first chair of the flute section in the concert band. Her soprano voice also showed its worth as she received the lead in the school's operetta, "HMS, Pinafore." That year, when the Pana Tri-M Chapter was formed, she was elected the first treasurer.

As a junior, our Top-Notcher formed a Girls' Sextet, was elected Tri-M secretary, and went to the state finals in the girl's high voice division. This year she is president of the Pana Band; she took the lead in the operetta, "Miss Cherry Blossom"; she is a member of the girls' trio, "Two Sharps and a Flat"; and she is accompanist for the Dance Band. Besides being elected "PHS's Outstanding Musician," she is music editor of the yearbook, a member of the National Honor Society, and a member of her church choir. Next year Carole plans to major in elementary music at Eastern Illinois State College.

Chap. #192, Hialeah H.S., Hialeah, Fla., presents its president, David Frazier, as another Top-Notcher for this month. He is an active member of both the Glee Club and orchestra at his school. David plays first 'cello in Hialeah's orchestra and the Dade County Youth Symphony, the latter composed of the outstanding high school musicians in the county. He also plays bass viol in the Dance Band and is student director of the Tri-M Chorale. David serves as piano accompanist for the advanced mixed chorus, having studied piano for twelve years, the last two with Prof. Longhurst at the University of Miami. David is a serious student of music, and we are happy to list him as a Top-Notcher for June.

Gloria Ann Llorens, treasurer of Chap. #175, St. James H.S., Alexandria, La., secretary of her senior



Gloria Llorens

class, and secretary of the A Cappella Choir, has also the distinction of having the highest scholastic average in the entire school. Gloria's special interest, however, is playing the clarinet. She is a member of the Clarinet Quartet, and she spends hours and hours helping beginners to master this instrument. She is also a member of the



Dr. C. A. Biondo, of the String Department of Notre Dame, acted as judge of string solos and ensembles in the contest sponsored by Chap. #185, Ottumwa Heights Academy, Ottumwa Heights, Iowa.

Concert Choir and the Cecilian Singers. Gloria is active in other musical activities too, at the school, at church, and in the community. Through her membership in the Future Teachers of America Club, she has decided to prepare for the teaching profession.

#### Meet The New Chapters

Robert A. Taft H.S., Cincinnati, O., James W. Parke, Sponsor, George VanNess and Woodson C. Conway, Co-sponsors; Wheaton Comm. H.S., Wheaton, Ill., Arthur A. Sweet, Sponsor, Roland Gansman, Co-sponsor; East Orange H.S., East Orange, N.J., Joseph A. DiFluri, Sponsor, Herald A. Jones, Co-sponsor; Forrest City H.S., Forrest City, Ark., Tom Whitaker, Sponsor; Rock County H.S., Bassett, Nebr., Joe Chapman, Sponsor; East Maine School, Des Plaines, Ill., Vernon Boysen, Sponsor, Esther L. Gilbert and Marguerite McCarthy, Co-sponsors; Hermann H.S., Hermann, Mo., Elmer H. Simon, Sponsor; Patrick Henry Jr. H.S., New York, N.Y., Sid Schankman, Sponsor; Missouri City H.S., Missouri City, Tex., Edward E. Brown, Sponsor.

#### Recent Initiations

The national office announces that initiations have been held recently by the following Chapters: #242, Rock County H.S., Bassett, Nebr.; #196, Reno H.S., Reno, Nevada; #21, Miami Jackson H.S., Miami, Fla.; #31, Rolla H.S., Rolla, Mo.; #125, Las Vegas H.S., Las Vegas, N. Mex.; #138, Lincoln H.S., Wisconsin Rapids, Wisc.; #206, Brookings-Harbor H.S., Brookings, Ore.; #89, Hickman H.S., Columbia, Mo.; Jr. #198, Madison Jr. H.S., Miami, Fla.; #166, Messick H.S., Memphis, Tenn.; #175, St. James H.S., Alexandria, La.; #75, Neptune H.S., Ocean Grove, N.J.; #88, Reynolds Comm. H.S., Reynolds, Ill.; #94, Margaret

(Turn to page 50)



By Karen Mack  
Pen Pal Club Coordinator  
THE SCHOOL MUSICIAN  
4 East Clinton St.  
Joliet, Illinois

Hi Pen Palers:

All set for your big summer vacation? I can hardly wait for mine. I guess that's because I'm going to Europe. The minister of our church is taking a number of young people through parts of Europe. We will stay in youth hostels and ride bicycles or a bus. Some of the countries we will be touring are England, Germany, France, Italy, Switzerland, Spain, and some of the Netherland countries. I wish that all of you kids could have this opportunity and who knows maybe some day you will. While on tour, I hope to visit with some of our overseas "Pen Pals."

\* \* \*

I have three new members for you to meet and here they are:  
Ardythe Cimbarnit  
717 So. Norman  
Evansville 1, Indiana  
Dear Karen;

I am one of the many fans of the Pen Pal Club and I would like to become a member. I am 15, and go to Basse High School. I have been a music lover for eight years. I take accordion and vocal lessons. I love just about all sports with basketball my favorite. I would like to write to both boys and girls. I am interested in learning about unusual hobbies and activities.

Your friend always,  
Ardie

\* \* \*

Betty Lou Belle  
P. O. Box 201  
Enfield, N. C.  
Dear Karen,

I have been reading your Pen Pal mailbag in THE SCHOOL MUSICIAN and I think it is very interesting. I am very much interested in joining the club, so will you please accept me as a member of the club. I go to Inborden High School in Enfield, North Carolina and am in the ninth grade. I am in the High School Band and play B $\flat$  clarinet. I also play the piano. I would like to have pen pals from different parts

of the world from the ages of 13-18. My age is 14. I hope to hear from you real soon.

Yours truly,  
Betty Lou Belle

\* \* \*

Patsy Harman  
122 N. W. 5th  
Tulia, Texas  
Dear Karen,

I'm a student in Tulia School and in the 5th grade. I play the flute and piano. I like to play some bells I got two years ago. I would like pen pals all over the world. I will try to write as soon as I get the other person's letter. I am 11 years old. This is my first year getting THE SCHOOL MUSICIAN. I like your part. I would like a picture of you. I would like to join your Pen Pal Club.

Your friend,  
Patsy Harman

\* \* \*

Well kids I'm afraid that's all for this issue and for the summer. I sure do hope that you'll enjoy your vacation and I know I'll enjoy mine. Bon Voyage.

Your Pen Pal Club Coordinator,  
Karen Mack



BY KAREN MACK

### Decca Top Tune Review

Mills Brothers . . . "In a Mellow Tone" . . . "Dream of You" . . . The Mills Brothers have kind of changed their style in the first tune. It's got a little bit of jive in it and that is really something different for the Mills Brothers. The second tune is more like what they usually sing.

\* \* \*

The Dream Weavers . . . "You're Mine" . . . "Into the Night" . . . I think that since the Weavers have put that female voice into the act it makes them so much more desirable. I myself am a great fan of theirs. I could listen to them all day and never be tired.

\* \* \*

Bing Crosby and the Buddy Cole Trio . . . "Ol' Man River" . . . "In A Little Spanish Town" . . . Both of these  
(Turn to page 55)



## ASBDA HEADED FOR BOULDER, COLORADO CONVENTION

**August 18, 19, 20, 21, 1956**

By Arthur H. Brandenburg  
"ASBDA-Editor"  
1128 Coolidge Road  
Elizabeth, New Jersey

Minds and hearts of the full membership of the American School Band Directors' Association are turned to the 1956 Convention site, University of Colorado, Boulder, Colorado, to be held four days in August, 18th through 21st.

Earl Pat Arsers, of San Antonio, Texas, President, and Ed Kehn, Boulder, Colorado, local convention chairman, are arranging an extensive program that will be of great value professionally as well as recreationally.

The handsome Residence Halls of the University of Colorado will be opened to the A.S.B.D.A. members attending. Accommodations are adequate for members to bring their wives and children. Rates are so reasonable that this can be a summer vacation no bandman will soon forget. The program is set up so that recreational features and side trips are interspersed with the main events of the convention program. Outdoor picnics and visits to the beautiful scenic areas of the Rocky Mountains in Colorado are all within short traveling distances.

It is necessary to send to Chairman Ed Kehn, Box 283, Boulder, Colorado,

a reservation blank and what family accommodations are needed.

This is an opportunity for a summer's outing that is made to order for the hard working band director who doesn't get a chance to get away very often. Seize the chance! Further details on the convention program will reach each A.S.B.D.A. member by mail.

### Membership in A.S.B.D.A.

Repeated requests come to the officials of the American School Band Directors' Association regarding the attainment of full membership. Therefore, it was thought advisable to reiterate the procedure that is followed in securing same:

### Qualifications for Membership

#### 1. Personal Qualifications:

Paramount in consideration of a candidate and superseding all other qualifications should be his personal character traits and professional ethics record in his present and previous positions. His record of service in his district and state associations should also be above question.

#### 2. Experience as an Instrumental Music Teacher in public (or parochial) schools:

A candidate should have a minimum of seven years experience in the field.

#### 3. The candidate should be a sincere musician:

By this is meant that the emphasis in his work is on musical and educational values rather than on "flash" and showmanship.

#### 4. Quality of work:

The work of the candidate should be evaluated on the merits of the bands he consistently produces, rather than on the basis of his ability as an individual performer, personal popularity and other considerations. The work of the candidate should be of such quality as to command the respect of his colleagues in the state he represents.

#### 5. Achievement record:

(a) The candidate should have consistently produced a band of correct instrumentation, good technique, fine musicianship and satisfying musical performance.

(b) The candidate should conduct an adequate concert program.

(c) The candidate should have a consistently good contest record of concert performance if competitive events are held in his state.

(d) The candidate's band should have a good record of service to its community.

#### 6. The candidate should be an ACTIVE paid-up member of his District:



ASBDA BAND OF THE MONTH . . . We honor this top ranking band of Tulare Union High School, Tulare, California, under the direction of Gordon E. Lowe, an ASBDA member. This band has received superior rating in District Festivals 7 years, in State Festivals 4 years, and will appear at the Kiwanis International Convention in San Francisco in June. A 90 piece "B" band has also been organized in this school.



# Announcing

NEW CONN 10A VICTOR CORNET  
Features COPRION BELL!  
NEW CONN 6A VICTOR CORNET  
Same But With Brass Bell

NEW CONN 10B VICTOR TRUMPET  
Features COPRION BELL!  
NEW CONN 6B VICTOR TRUMPET  
Same But With Brass Bell

NEW CONN 10H VICTOR TROMBONE  
Features COPRION BELL!  
NEW CONN 6H VICTOR TROMBONE  
Same But With Brass Bell

## BEAUTIFUL NEW "TAPERED" DESIGN VICTOR CASES

Modern streamline "tapered" design makes the new VICTOR cases unusually attractive and lighter weight for easier carrying. Ruggedly constructed for greatest durability and complete protection to the instrument. Handsome rawhide-effect vinyl covering with dawn gray "saddle" and ends . . . edges bound with genuine top grain leather. Finest quality handle and hardware.



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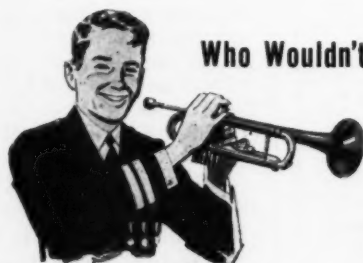
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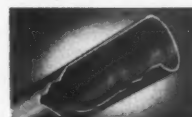
Words and pictures are simply inadequate to do justice to this exciting new Victor line for '56. Amazing new acoustical advances make instruments respond quicker, easier . . . and require less "liping" because the scale has more "built-in" accuracy. Completely new design valve tips, top and bottom caps, are beautifully modern in their simplicity. Cornets are handsomely restyled with

slim, trumpet-like appearance. Famous Coprion bells are an extra feature on the 10A cornet, 10B trumpet, and 10H trombone . . . providing more eye-appeal plus the unmistakable advantages of greater tonal flexibility and clarity of tone. Here's a complete line destined to set a new standard of appearance and performance throughout the world . . . and only Conn makes it!



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strict and State Associations.

### Membership Procedure

1. To secure the ASBDA "Application Form" and "Supplement to Application Form," a prospective candidate must present a "Request for Application Form" to the state chairman or to the national membership committee chairman.
2. Completed application forms and biographical data are to be submitted to the state chairman.
3. The state chairman will present the "Application Form" and "Supplement to Application Form" to the state membership committee for study and for unanimous approval or rejection. The membership of all states shall act as a committee-of-the-whole in the certifying of candidates to the National Membership Committee, and may certify an applicant only by a unanimous vote of the entire active state membership. State chairmen are urged to be particularly careful to check applications from their respective states to make sure that each applicant qualifies on all points before his application is sent to the National Membership Committee Chairman.
4. Applications approved by the state membership committee, along with a check for \$10.00 to cover the dues for the first year following the convention, should be forwarded to the National Membership Committee Chairman. The deadline for the receipt of applications by the National Membership Committee Chairman is June 15, 1956. Applications received after this date will not be presented to the 1956 convention. Applications not including the \$10.00 check will not be presented to the convention. The \$10.00 will be refunded if the applicant is not accepted by the convention.
5. The list of applicants will be mailed to the active members two weeks prior to the convention.
6. Applications received by the National Membership Committee Chairman prior to June 15, 1956 will be submitted to the National Membership Committee at the annual meeting on Aug. 17, 1956 for approval or rejection.
7. Applications approved by the National Membership Committee will be presented at the first business session of the convention for final acceptance or rejection. A three-fourths majority vote of the active members at the business meeting shall be required for acceptance of any applicant.

8. Applicants accepted by the convention will be notified of their acceptance into the ASBDA immediately, during the convention, by telegram, and will be permitted to attend the remainder of the convention.

### Membership State Chairmen American School Band Directors' Association

Carl Schwuchow, 121 Memorial Dr., N.W., Decatur, Alabama.  
A. F. Lape, Jr., 2408 So. Taylor, Little Rock, Arkansas.  
Paul L. Grimes, 4925 E. Timrod, Tucson, Arizona.  
Wesley O. Moore, 3104 Bank St., Bakersfield, California.  
E. A. Kehn, 800 Brooklawn Dr., Boulder, Colorado.  
Richard A. Otto, 393 Center St., Wallingford, Connecticut.  
Everett Lee Roberts, 700 38th Ave.,

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August 18-21, 1956

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John T. Lee, 1444 - 19th St., Columbus, Georgia.  
G. W. Patrick, 864 S. Columbia Ave., Springfield, Illinois.  
Larry Johnston, 109 Parker Dr., Evansville, Indiana.  
R. Cedric Anderson, Vinton Road, N.W., Cedar Rapids, Iowa.  
Robert W. Dean, 1501 1st Ave., E., Spencer, Iowa.  
Delbert Hoon, 809 Chambery Dr., Louisville, Kentucky.  
Sidney J. Katz, Public Schools, Auburn, Massachusetts.  
Mac E. Carr, 122 Pine St., River Rouge, Michigan.  
Stanley Shoemaker, 106 W. Euclid St., Jackson, Michigan.  
Earl Erickson, 606 No. 4th St., St. Peter, Minnesota.  
H. L. Lidstrom, 221 - 7th Ave., S.W., Rochester, Minnesota.  
Gerald Niemeyer, 1124 Smith Ave., Worthington, Minnesota.

Perry B. Dennis, 801 River Road, Greenwood, Mississippi.

J. H. Rennick, 424 Arnold Ave., Greenville, Mississippi.

Keith Collins, 928 Sikes Ave., Sikeston, Missouri.

Roy G. Lyman, School Dist. No. 1, Ad. Bldg., Missoula, Montana.

Wm. Kelly, 612 West 3rd St., McCook, Nebraska.

Darrel S. Winters, 116 E. Ferguson St., Fallon, Nevada.

Philip Waron, 538 Teneyke Place, Rahway, New Jersey.

Bennett A. Shacklette, 1223 Vitalia St., Box 1290, Sante Fe, New Mexico.

Elvin L. Freeman, 6 Erie St., Pulaski, New York.

James C. Harper, 103 Norwood St., P.O. Box 288, Lenoir, North Carolina.

Walter Sells, 227 N. Collinwood, Fremont, Ohio.

William Robinson, 1223 Lindsey, Norman, Oklahoma.

J. G. Kepley, 1210 N.W. Furnish Place, Pendleton, Oregon.

Paul E. Harding, 874 N. Main St., Washington, Pennsylvania.

Stephen Edward Farnum, 787 Willett Ave., Box 15, Riverside, Rhode Island.

Ardeen J. Foss, 1504 S. Spring Ave., Sioux Falls, South Dakota.

P. H. Riggs, 1006 1st Ave., East, Mobridge, South Dakota.

Wilkse S. Bobbitt, 445 Union St., Erwin, Tennessee.

Pat Arsers, 265 E. Edgewood Place, San Antonio, Texas.

Herbert L. Rehfeldt, 313 No. Soo Marie Ave., Stevens Point, Wisconsin.

Morine Nyquist, Box 921, Thermopolis, Wyoming.

### National Membership Committee

The National Membership Committee of 1956, elected at Detroit, consists of:

William Robinson, Oklahoma — Chairman

Mac Carr, Michigan

Robert Dean, Iowa

Floyd Jensen, Colorado

Dean Harrington, New York

Cecil Garrison, New York

Herbert L. Rehfeldt, Wisconsin

Donald McCabe, South Dakota

Irvin Dreibrodt, Texas

Arthur H. Brandenburg, New Jersey

James Harper, North Carolina

John Lee, Georgia

Roy G. Lyman, Montana

Philip J. Fuller, Virginia

Do we have YOUR band  
picture in the ASBDA files?



## 10 BANDS AT 10th ANNIVERSARY MID-WEST NATIONAL BAND CLINIC

**Hotel Sherman, Chicago,  
December 5-8, 1956**

A preview of tentative plans for the Tenth Anniversary Mid-West National Band Clinic to be held at the Hotel Sherman in Chicago December 5, 6, 7, and 8, 1956, reveals that ten great bands will celebrate this gala anniversary. Bands which are now scheduled to present formal clinic concerts are the famous Joliet Township High School Band of Joliet, Illinois, Bruce Houseknecht, Director; the excellent Jordan High School Band of Columbus, Georgia, directed by Robert Barr; the splendid Knox, Indiana, High School Band under the direction of Kenneth W. Hughes; the unexcelled Texas High School Band of Texas City, directed by Robert Renfro; the amazing Police Boys' Band of Denver, Colorado (ages 11 to 15 years) under the baton of Lowell Little; the ever-popular VanderCook College Band of Chicago, directed by Richard Brittain; and the "Second" All American Bandmasters' Band, details of which will be announced in the September issue. Plans also include formal concerts by one of the distinguished United States Service Bands and one of the finest Canadian Bands. In addition, a clinic demonstration will also be presented by the 4-H Club Bands directed by E. J. Fitchhorn.

### **IHSA Gives Approval**

It is welcome news to all band directors, and especially Illinois directors, that the Joliet High School Band has received the approval of the Illinois High School Association to participate in the Mid-West National Band Clinic. The following is quoted from a letter

from Mr. Albert Willis, Executive Secretary of the Illinois High School Association to Mr. Hugh H. Bonar, Superintendent of the Joliet Township High School: *"The Board recognizes the fine work done by the Mid-West Band Clinic. I have attended several sessions of the Clinic and have observed the excellent quality of the program. . . it was regularly voted that because of the highly professional nature of the Mid-West National Band Clinic, bands from IHSA member schools located within approximately 50 miles of Chicago be permitted to play concerts at the Clinic with the understanding that these concerts shall be scheduled at a time when they will not require any of the participating students to be absent from any of their regular classroom activities."*

Full details of the "Second" All American Bandmasters' Band will be published in the September issue, together with an application blank for membership. No application blanks will be available before that date. The "First" such band was featured at the 1955 clinic last December, under the direction of Lieutenant Colonel William F. Santelmann, and was the "hit" of the four-day convention. It is anticipated that the "second" AABB will be equally popular.

There will, of course, be the usual instrumental clinics, fourteen in number, all of them of vital importance to the progressive school music director. An added feature of interest this year will be exhibits by the various Music Publishing Companies. The Clinic will close on Saturday noon with the customary Grand Finale Banquet, courtesy of the participating Band Uniform Companies.

**December 5, 6, 7, 8**

So that you need not be disappointed—save these dates now for attendance at the Tenth Anniversary Mid-West National Band Clinic at the Hotel Sherman in Chicago: Wednesday through Saturday, December 5, 6, 7, and 8. Watch for further details which will be announced beginning with the September issue of THE SCHOOL MUSICIAN.

### **Goldman Band Concerts Will Be Held This Summer**

The Daniel and Florence Guggenheim Foundation, through Harry F. Guggenheim, President, today announced that The Guggenheim Memorial Concerts will be presented again this summer as a gift to the people of the City of New York.

The concerts will be performed, as in past years, by The Goldman Band, with Richard Franko Goldman succeeding the late Edwin Franko Goldman, his father, as conductor. Dr. Edwin Franko Goldman founded the band in 1911, and was active until the conclusion of the 1955 season, without ever missing a concert. Richard Goldman has been Associate Conductor of the band since 1937.

### **Anthem Contest Sponsored By Capital University CCG**

Capital University Chapel Choir Conductors' Guild annual anthem competition is open to all composers. Anthems should be suitable for average church choirs. Contest closes September 1, 1956. For complete contest rules, please write to Everett W. Mehrley, Contest Chairman, Mees Conservatory, Capital University, Columbus 9, Ohio.



One of the many highlights of the 10th Anniversary Mid-West National Band Clinic, will be the Saturday morning concert, December 8th, by the famed Joliet, Illinois Township High School Concert Band, under the direction of Bruce Houseknecht, ASBDA, ABA.



## National Catholic Bandmaster's Association

By Robert O'Brien  
President, NCBA

Notre Dame University  
Notre Dame, Indiana

### Tentative Convention Program Set

The convention of the NCBA has been set for July 30 and July 31, 1956. Guests will include many distinguished people in the field of music education. Among the guest clinicians will be Forrest McAllister, editor and publisher of *THE SCHOOL MUSICIAN* (official NCBA organ); Rev. G. Carl Hager, C.S.C., contemporary composer; Dr. Eugene Leahy, musicologist; Forrest Buchtel, composer; Mr. Ev. Warren, nationally known audio-visual expert; and the Cathedral High School Band of Indianapolis, Indiana under the directorship of Bro. Eugene Weisenberger, C.S.C.

Other outstanding events will be reports and clinics of the various active committees including THE MARCHING BAND; THE BANDMASTER'S READING CLINIC; PLACEMENT OF CATHOLIC BAND DIRECTORS; SALARY, BUDGET AND TENURE; and many other important phases of the NCBA program.

The business meeting will concern future expansion of the NCBA program from all standpoints. The Summer Camp report will be made and procedure will be determined to distribute scholarships and music commissions. In view of our continued improvement and development a most important session will be THE HISTORY OF BAND ASSOCIATIONS AND SOME WORKABLE TECHNIQUES by Mr. Forrest McAllister.

### The tentative program is as follows:

#### Monday, July 30, 1956

- 8:00 a.m.—Mass at Sacred Heart Church
- 9:00 a.m.—Registration
- 12 noon —Lunch
- 1:00 p.m.—University Welcome
- Opening prayer—Rev. James E. Norton, C.S.C., Vice President
- Student Affairs

—Remarks by Rev. G. Carl Hager, C.S.C., National NCBA Chaplain

—Address by Dr. Eugene Leahy, NCBA National Coordinator

—President's introduction of distinguished visitors and outline of the convention program.

2:00 p.m.—The History of Band Associations and Some Workable Techniques—Forrest McAllister, editor and publisher, *THE SCHOOL MUSICIAN* (official NCBA organ)

3:00 p.m.—Transition Patterns in Elementary Instrumental Music—Jack Echols, director of St. Thomas band and chairman of the committee on THE CATHOLIC BAND, ITS PLACE, PURPOSE, AND PROBLEMS IN THE CATHOLIC SCHOOL.

4:30 p.m.—Committee organizational meetings

5:30 p.m.—Dinner

8:00 p.m.—1956 Catholic Band Award and concert—Cathedral High School Band—Indianapolis, Ind. Bro. Eugene Weisenberger, C.S.C.—director

#### Tuesday, July 31, 1956

8:00 a.m.—Mass at Sacred Heart Church

10:00 a.m.—Marching Band Committee report and discussion—Walter Kuebler, Chairman

11:00 a.m.—Composition for Training Bands—Forrest Buchtel

12 noon —Lunch

1:00 p.m.—Discussion of Use and Application of Audio-Visual Techniques in Band Work—Mr. Ev Warren, Head of the Audio-Visual Department, University of Notre Dame

2:30 p.m.—Bandmasters Reading Clinic—Gerald Schneider, chairman

4:30 p.m.—Discussion and grading of materials read

8:00 p.m.—Business meeting and committee reports

The convention will be held on the campus of the University of Notre Dame, Notre Dame, Indiana. (July 30-31)

### Summer Camp to Start After Convention This Year

The Summer Camp Committee, un-

der Bro. Roy Nash, C.S.C. has planned to conduct the Summer Camp immediately after the NCBA convention. This was done to facilitate the membership to attend the earlier convention date. Bro. Roy reports a substantial increase in enrollments this year. This will make the third year of the camp with a larger group in attendance each year.

The NCBA feels that the Summer Camp is one of our proudest achievements. It continues to be the only national Catholic Summer band camp in the nation. Its continued success will increase the number of band scholarships available to music majors in the band area who decide to attend Catholic colleges and universities.

For complete information concerning the Summer Camp please write Bro. Roy Nash, Summer Band Camp Director, c/o University Bands, Box 87, University of Notre Dame, Notre Dame, Indiana.

### NCBA Honors Vetold Walter Sporny

Mr. Vetold Walter Sporny is Supervisor of Instrumental Music in the Ambridge Public Schools. He attended Duquesne University's Music School.



V. W. Sporny

He studied his major instrument, the trombone, with Messrs. Otto Farrar of the Pittsburgh Symphony and Stephen Konvalinka of the Rochester Symphony. Oscar del Bianco, Dr. Joseph Rauterkus and Hilda M. Schuster (now head of the Dalcroze School in N.Y.) were among his teachers at the music school. He was Student Director of the College Band for two years under James G. Borelli (former clarinetist with J. P. Sousa).

He earned his Bachelor of Science Degree in Public School Music and his Master of Science Degree in Education at Duquesne. For the latter he spent two years in intensive research gathering material for the thesis: "The Value of Music in Correctional Institutions." He obtained first-hand information while working at Morganza, the Pennsylvania Training School for Juvenile Boys.

Mr. Sporny's professional musical career is of many years standing. He is still active as a performer with many Concert Bands in and around Pittsburgh. He supervised vocal music at Morganza and was assistant band director; at Frederickstown, Penna. he

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# PHI BETA MU

NATIONAL SCHOOL BANDMASTERS' FRATERNITY

Jack H. Mahan, Executive Secretary  
Phi Beta Mu, 3507 Utah  
Dallas 16, Texas

This, being the last column for the school year, by necessity will consist mainly of information for Chapter officers, though it would be well for every member to read it.

By now all Chapter Presidents and Secretaries should be familiar with the revised Constitution. It is hoped that each Chapter will order enough Constitutions for each member to have one. Due to the nature of our Chapter meetings it will be necessary to retain the same National Officers until June, 1957. Each Chapter should study the Constitution as it is now and comply with its revised provisions. Please note the manner in which National and Chapter Officers are to be elected. Also note that there are, in some cases, additional elective positions to be filled.

The present National Officers who will remain in office until June, 1957, are:

L. H. Buckner, President  
Alfred M. Riley, Vice President  
Jack H. Mahan, Executive-Secretary

Preparation should be made to have nominations for the above offices in the hands of the National Executive Secretary immediately following the next Chapter meeting. In the two instances in which the Chapter has already made the nominations, they will be used on the next National Ballot for the 1957 offices unless word is received at the National Office to change them.

Chapter Secretaries, please study the Constitution in regard to per capita fees, etc. It is extremely important that the Chapter need for membership and past president pins be anticipated. All orders for the ensuing meetings must be in the hands of the Nat'l Executive Secretary not later than August 1 each year. Factory delivery makes this deadline necessary. The past-president pin for the current president should be ordered with the regular order so that the presentation may be made as he retires.

It is imperative that the home address (not school) for each Chapter Member be forwarded to the National Executive Secretary at the earliest possible moment. A correction to this list-

ing with the addition of new members should be sent immediately following each annual meeting.

The Chapter Secretary and President have already received correspondence in regard to the manner in which THE SCHOOL MUSICIAN subscription for you can be made. Make it a point to see that this is done through the local Secretary-Treasurer.

It is the desire of the Executive Board that there be an informative and rather full article in each issue of THE SCHOOL MUSICIAN in regard to Chapter activities. In order that such materials can appear in a uniform manner, the Board has designated the National Secretary's office as the clearing house for all materials to appear in the Phi Beta Mu Column. Please see that at least one article each year is sent from your Chapter. The Chapter activities, its regular sessions, and the personalities that make up the Chapter are of interest to all of us. The deadline for materials to reach the National Office is the 20th of each month.

Chapter Secretaries, please see that a calendar of events, including the date and place of the next regular business meeting of the Chapter, is in the hands of the National Secretary by July 20. This is the deadline for the September issue of THE SCHOOL MUSICIAN. Let's



Four red blooded Americans? It was the group of Navajo Indians who put on the program at the ABA Convention. Brother Forrest McAllister snapped the picture at Santa Fe, New Mexico. I'm Mahan, in the tux.

make our first column an informative one.

The National Football Stunts Program was rather successful, though too few participated. It was the Executive Board's decision that only those who participated by sending materials should receive the composite materials.

Twenty or more of our Phi Beta Mu Brothers got together for a meeting during the MENC meeting at St. Louis last April. Harold Walters reports that some fine informal reports were given by various chapter brothers on some of the activities that they had been conducting during the past year. Robert Barr of Columbus, Georgia stated that his chapter was conducting an Exchange of Ideas Project. The brothers meet at one school to exchange ideas and have a reading clinic once a year. Frank Cafield from Indiana said they had set up a concert program exchange,

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Harold Walters sparked this picture after the Phi Beta Mu meeting at St. Louis during the MENC Convention. The picture was taken in front of THE SCHOOL MUSICIAN Magazine (our official organ) booth. Note Paul Yader peeking around a brother's head, rear center. . . . (Photo by Wm. Berg, Humes & Berg).



## "Do It Yourself"

### Section To Start In The SM

THE SCHOOL MUSICIAN will introduce a new section in the magazine in the Fall called "DO IT YOURSELF." The purpose is to show directors how to make various gadgets and items that will assist him in his daily work. THE SCHOOL MUSICIAN's Editor wishes to invite all band, orchestra, and choral directors to submit ideas and diagrams of items that they have built.

Following are the types of items that will be of interest:

1. Special cabinet type director's stand
2. Concert director's podium
3. Traveling director's podium
4. Percussion cabinet
5. Concert music stand
6. Dance band stand
7. Music sorting rack
8. Folio storage cabinet
9. Music storage cabinet

10. Recording cabinet
11. Bulletin board
12. Ticket sale thermometer
13. Spotlights
14. Ticket team race board
15. Scenery properties
16. Portable blackboard
17. Attendance charts
18. Light system for directors office
19. Street yardlines
20. Sousaphone storage hooks

These are but a very few ideas. When submitting your ideas, be sure to include a diagram, with measurements of the item. A brief description should also be prepared. This section will be an exchange idea for directors everywhere. Address all suggestions to Forrest L. McAllister, Editor, THE SCHOOL MUSICIAN, 4 East Clinton St., Joliet, Illinois.

## *It happened on the West Coast....*

by Vi Wahler

SUMMER IS ACUMEN IN . . . and surely it is . . . or it's just around the corner, for the summer band concerts under the baton of ARTHUR BABICH have begun in the city parks. Babich, a member of the A. B. A., has a keen perception of public taste and provides for their great enjoyment by making all concerts request programs. People certainly hear just what they wish to hear; and all programs are well planned in spite of being chosen by request . . . a tribute to a man's programming ability.

\* \* \*

ALEXANDER SCHREINER, who has a tremendous listening audience for his music on Sundays from the Salt Lake City Mormon Temple was soloist at Pomona College in his own Concerto in B minor on April 29. A perfect accompaniment as well as a very artistic concert was performed by the college orchestra under the baton of KENNETH FISKE. From the college comes the announcement that HENRY SOPKIN, formerly of Chicago and guest teacher at many summer sessions at Mid-West universities, composer, arranger and editor will be on the col-

lege's staff this coming summer. Sopkin is a fine, sincere teacher and musician.

\* \* \*

VOCAL MUSIC IN VOLUMES . . . and volumes is the word . . . it portrays the concert of the schools of San Diego County, JANICE SCHROEDER, coordinator. 1,000 young singers rehearsed for a three hour period in both morning and afternoon then gave an almost perfect concert directed by DR. CHARLES HIRT of the University of Southern California. Dr. Hirt works miracles with young people—his handling of them is wonderful to see. This is a highlight program that we look forward to each year.

\* \* \*

MARCHING MAGNIFICENT . . . this is a word picture of the many fine bands that appear at the springtime parade in National City, California. Top bands from all over Southern California compete for awards for perfection in marching and playing. This is sponsored by the businessmen of the city . . . a city's pride furthers music.

### Four Day Week By 1956 Says Fulton of AMC

With Americans already "energetically pursuing leisure," shorter working hours will make the wholesome use of free time a major national problem, an authority on recreational activities declared here today.

John W. Fulton, executive vice-president of the American Music Conference, reported on various studies showing that the amount of money spent on recreational activities is rising faster than any other segment of the American economy.

This country is changing from a society based on work to one based primarily on the utilization of leisure time, he declared.

"The American people, finding themselves with more leisure than working hours, and with money to spend enjoying them, have a problem that is new in mankind's history," Fulton said. "They are determined to make use of their leisure time, but they are often at a loss in finding rewarding uses for it. They are energetically pursuing leisure."

The promised four-day week about 1965 will bring a crisis for many people, unless they are prepared for a life in which leisure-time is much more important than working time, he pointed out.

"Training for such conditions of life," Fulton said, "must begin now. The children now in school will face this serious problem by the time they reach maturity. If they are not prepared, we will find more and more of the social problems arising from the boredom and maladjustment that come to persons with time they don't know how to use."

Fulton attributes much of the recent boom in musical activity to this search for wholesome outlets for leisure.

"There are more than 28,000,000 people in the United States today who play a musical instrument," he pointed out. "Music's ability to turn leisure into creativeness, beauty and self-expression is attracting many people who never before thought of learning to play. For them, it is better late than never."

"But for the future, such wholesome recreational outlets must become the focal point for education. This is one of the great challenges brought on by our technological progress—to teach our youth how to get the full rewards from our progress."

**Send us a photograph  
and story of your band!**

## WHAT THEY PLAYED

The purpose of this new section, "What They Played," is to give High and Grade School band directors an opportunity to study the concert programs that have been performed by various bands throughout the nation. Comparisons may be made, and ideas secured.

All school band directors are invited to place THE SCHOOL MUSICIAN on their program mailing list.

### CODY, WYOMING High School Band

E. A. Morris, Conductor

(performed, April 19, 1956)

Officer of the Day March ..... R. B. Hall  
The Afternoon of a  
Faun ..... Debussy-Walters  
Andante from the Trumpet  
Concerto ..... Haydn-Johnson  
Soliloquy for Trumpet ..... Morrissey  
Little Suite for Band ..... Erickson  
Loure ..... Bach-Morris  
Iphigenia in Aulis,  
Overture ..... VonGluck  
The Liberty Bell March ..... Sousa  
McAllister Memorial Band  
March ..... E. A. Morris  
Scotch Folk Suite ..... Davis  
Moods Interlude ..... Fred  
The Bremen Town  
Musicians ..... Foreman  
TV Suite ..... Walters  
Lustspeil Overture ..... Keler-Bela

### ASOS To Present 4th Annual Workshop

The Fourth Annual Musicians' Workshop of the American Symphony Orchestra League will be presented in Providence, Rhode Island, June 15-16 in conjunction with the 1956 League National Convention.

This year the Workshop will consist of a series of sessions with first chair musicians from the Boston, Philadelphia, Pittsburgh and New York Orchestras, a session with noted American composers, and participation in the Workshop Orchestra.

Similar sessions during which the artist-instructors answer musicians' questions, work on the symphonic repertoire, give advice and counsel on techniques, and discuss music and musicians have proven invaluable to both the amateur and professional musician.

Mr. Richard Burgin, concertmaster and associate conductor of the Boston

The U.S. Field Artillery  
March ..... Sousa

### PEORIA, ILLINOIS

Woodruff High School Band  
Lawrence Fogelberg, Conductor  
(performed, February 28, 1956)

Titus Overture ..... Mozart  
Concert for Two Pianos ..... Mozart  
Chorale and Alleluia ..... Hanson  
Spiritual from Symphony  
No. 5 1/2 ..... Gillis  
Oklahoma Selections ..... Rodgers-Leidzen  
Bluejackets on Parade  
March ..... Goldman  
Relax ..... Yoder  
Bye Bye Blues ..... Bennett  
Lassus Trombone ..... Fillmore  
The Thunderer ..... Sousa

### DeWITT, IOWA

DeWitt Community Schools  
G. Edward Nelson, Conductor  
(performed, February 19, 1956)

La Gazza Ladra Overture ..... Rossini  
Prelude and Fugue in  
Bb Minor ..... Bach  
Piano Concerto in A Minor ..... Grieg  
Symphony in B Minor ..... Schubert  
Tiger Triumph March ..... King  
Concerto Grosso ..... Morrissey  
Andante from the Violin  
Concerto ..... Strauss  
The Girl in Satin ..... Anderson  
Air and March ..... Purcell  
Blue Mist ..... Osterling  
The Klaxon March ..... Fillmore

Symphony, will serve as violin instructor and conductor of the Workshop Orchestra.

One of the Workshop highlights will be the performance of the Mozart Concerto on the Waldhorn by Mr. Mason Jones, principal horn of the Philadelphia Orchestra.

Approximately one-third of the Musicians' Workshop cost is covered by registration fees. In the past, additional financing and assistance has been obtained from C. G. Conn, Ltd., Elkhart, Indiana; Nielsen Violin Shop, Omaha, Nebraska; and Scherl and Roth, Inc., Cleveland, Ohio.

The 1956 Musicians' Workshop in Providence, Rhode Island, is co-sponsored by Mr. Heinrich Roth, President of Scherl and Roth, Inc., Cleveland, Ohio.

A brochure describing the Workshop, faculty, activities, cost and accommodations is available upon request to the American Symphony Orchestra League, P. O. Box 164, Charleston, West Virginia.



Al Wright (l) Director of Purdue University Bands listens attentively as John (Jack) Wainwright explains the filing system of his personal library, gift to Purdue.

### Wainwright Gives Purdue Band Personal Library

John W. Wainwright, of Wolcottville, has presented his entire music library consisting of some 2,000 compositions for full and symphonic band to the Purdue University Band Library. Prof. Al G. Wright, director of the Purdue bands, is shown at the left in the above photograph, with Mr. Wainwright, after the music was transferred to Purdue.

Including numerous out-of-print selections for band, the Wainwright library is estimated to value \$30,000. Prof. Wright states that with the addition of the Wainwright library the Purdue band music library is now one of the largest in the United States.

Recognized as one of the pioneer music educators in the United States, Mr. Wainwright for many years ran one of the first music camps to be organized in the country, his Limerlost Camp at Lake Oliver. He has long been an admirer and supporter of Purdue and its bands. Mr. Wainwright is a member of the Indiana House of Representatives where he serves on a number of important committees.

### Pledge of Allegiance Composition Adaptation

John H. Lloyd of the U. S. Office of Education staff, who put the pledge of allegiance to music, has adapted his composition to include the words "under God" recently authorized by the Congress of the United States as part of the pledge.

The composition, for voice and piano, presents the exact wording of the pledge, without repeat phrases.

Mr. Lloyd, a Commander in the U. S. Naval Reserve, was recently commended by Representative Quigley of Pennsylvania in the United States

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## Keyboard Experience News

By Marion S. Egbert  
American Music Conference  
332 So. Michigan Ave.  
Chicago 4, Illinois

The M.E.N.C. Convention at St. Louis has been over for quite some time, but this is the first opportunity this column has had to comment on it.

The National Piano Committee found time among the many other important discussions to include keyboard experience. A panel devoted its time to this aspect of music education exclusively. At this particular panel, emphasis on the keyboard activities was placed not only on the classroom music program, but also on the great help it is to the classroom teacher. The classroom teacher who has had acquaintance with the keyboard experience program teaches music with more confidence and efficiency.

At one of the piano sessions, a premiere showing of "Keyboard Experiences In Classroom Music" took place. Dr. Robert Pace directed the film which was made in a third grade classroom in Scarsdale, New York. This was a moving picture, demonstrating the use of the piano in the classroom along with the rhythm instruments, melody bells, and autoharp. The objectives of the film were described as being:

1. To give a clear understanding of the nature of keyboard experience, and of the materials and procedures involved.
2. To show how keyboard experience relates to the total music program of the elementary school.
3. To indicate how the classroom teacher can use the piano as a resource instrument rather than merely as one for accompanying songs.
4. To show how the silent keyboard can give the children sensory experiences with fundamentals of music such as key signature, half and whole steps, chords and the like.

The growing acceptance of keyboard experience among piano teachers as well as classroom teachers is an important development. It is something that helps all musical understanding. One supervisor repeated at the convention how enthusiastic his instrumental instructors are that the classroom teachers are relating the piano keyboard to the music activities, for the students who have been exposed to keyboard experiences are coming to the instrumental classes so much better prepared for instrumental study.

## Thank You SUBSCRIBERS

"Thank you very much for running the news article on Otterbein High School and photograph of the band in the Teen-agers Section. The students were very thrilled about the article and picture. They enjoy reading and looking at THE SCHOOL MUSICIAN. We have subscriptions to three other music magazines which are never touched.

Cordially,  
(signed) Gladys Wright, Director  
Otterbein High School Band  
Otterbein, Indiana"

"I would like to go on record as a SCHOOL MUSICIAN enthusiast. You and your staff are doing a terrific job. Your (our) magazine has more pages of interest and more interest per page than any magazine I read. I might add that THE SCHOOL MUSICIAN March is a honey too. I heard it at the Mid-West Clinic, ordered it pronto, and put my band to work on it just as soon as I returned home. They played it, sang it, and loved every minute of it. By the way, we used the high glissando effect in the brass ending, and it went over BIG.

"In this month's issue of the magazine I read about THE SCHOOL MUSICIAN 'Bundle Plan,' and I would like to promote this project in my band. The article entitled 'Never to Be Forgotten' was so well written and challenging that I had my band president read it to the band.

"To succeed in selling THE SCHOOL MUSICIAN to a lot of them I would very much appreciate a half dozen or so sample copies that I could pass among them to read. Just a mention of the 'Bundle Plan' and the student rate of \$1.00 brought in several subscriptions. By and large, they are very unfamiliar with THE SCHOOL MUSICIAN and consequently, at present, cannot appreciate its value.

Sincerely,  
(signed) J. W. Davidson  
Band Director  
Higginville High School  
Higginville, Missouri"

"In retiring from public school teaching, permit me to express to you my appreciation of the value of THE

This being the last issue of the school year, this Keyboard Experience News Column's writer wishes to express his sincerest good wishes to all his readers for a wonderful summer vacation.

MARION S. EGBERT

SCHOOL MUSICIAN to public school music teachers.

"The best of luck to you.

Sincerely,  
(signed) Forrest J. Woodman  
Supervisor of  
Instrumental Music  
Peoria, Illinois"

## NATS Singer of the Year Rules Announced

### I. Purpose of the Auditions.

A. To afford an opportunity for recognition and to furnish important audiences for the outstanding young artists from each of the NATS eight districts.

B. To select the national winner to be known as the NATS SINGER OF THE YEAR.

C. To bring the national winner to the attention of concert management, opera companies, symphony orchestras, oratorio societies, music clubs, and audiences.

D. To provide an incentive for talented, worthy, and energetic young artists to improve themselves through competition and through the preparation of repertoire of a high standard.

### II. Awards.

In addition to the honor of being selected the winner of the NATS SINGER OF THE YEAR competition, the following cash awards will be made:

Winner .....\$500  
Second place .....\$100  
Third place .....\$ 50

The winner of the competition has been promised auditions by the METROPOLITAN OPERA COMPANY OF NEW YORK CITY, the LYRIC THEATRE OF CHICAGO, and the SAN FRANCISCO OPERA COMPANY.

### III. Contest rules, repertoire requirements, and application forms. Write to:

NATS SINGER OF THE YEAR  
CONTEST  
Charles Pearson, Nat'l. Audition  
Chairman  
Waban 68, Massachusetts

## Phi Beta Mu

(Continued from page 35)

both for high school and college. It was reported that a South Carolina Chapter has been started by Bill Revelli.

Present at the St. Louis meeting were: Maurice F. Shadley, Indiana; Charles A. Henzie, Indiana; Joe G. Sheppard, Louisiana; Robert M. Barr,



Columbus, Georgia; Earl E. Beach, Georgia; Richard McCluggage, Louisiana; Robert Simmons, South Carolina; John W. Davis, Louisiana; Frank D. Cafield, Indiana; Jerry White, Virginia; Harold L. Walters, Indiana; Richard W. Bowles, Indiana; Paul Yoder, Illinois; James D. Pritchard, South Carolina; M. A. Mitchel, Oklahoma; D. O. Wiley, Texas; James Murphy, Texas; Bill Marocco, Indiana; Aden Long, Indiana; Newell Long, Indiana.

All in all, Brother Walters said it was an inspiring meeting packed with good fellowship and understanding.

Please send all material to the Office of the National Executive Secretary as follows:

Jack H. Mahan, National Executive Secretary, Phi Beta Mu, 3507 Utah Avenue, Dallas 16, Texas.

### Correspondence Invited

Directors living in states not having Phi Beta Mu Chapters are invited to correspond with the Executive Secretary to find out how they may initiate a plan to develop a chapter. Please address all correspondence to: Jack H. Mahan, Executive Secretary, Phi Beta Mu, 3507 Utah, Dallas 16, Texas.

## Some Thoughts About A Course of Study for Bands

(Continued from page 11)

a variety of keys, styles, meters, etc. Students can only be expected to learn these various things if they have been given an opportunity to try them. The outline of the work of the concert bands must be made with not only plans for audience appeal, but also the educational advantage of good literature that will give the student a broad view of the music of all periods.

### c. Theory

This should include at least:

1. Musical terms (spelling and pronunciation as well as meaning)-at least 100 most common
2. Construction of major scales
3. Construction of melodic minor scales
4. Construction of harmonic minor scales
5. Spelling of major, minor, diminished, and augmented chords

### d. Marching

Individuals should be required to execute the basic marching fundamentals as well as to give commands themselves. It would be well here to place requirements and instructions in regard to proper wearing and care of the uniform.

### e. Citizenship

All of us recognize the fact that the by-products, so to speak, of a good band program are of as much benefit to the student as is the music itself. Therefore, the course of study should contain opportunities for developing leadership through student offices. In addition stress should be placed on cheerfulness, co-operation, reliability, promptness and other characteristics of citizenship. Initiative will be fostered partly by the individuals having to assume the responsibility for passing the various classification requirements on his own.

There must be a testing program which will cover all parts of the course that can be covered by a written test. This is necessary to discover the weaknesses in the plan and to check on individual progress.

I would like to reiterate what I consider to be the most important factor in making a course of study succeed, and that is that the students have the outline of the plan available at all times, along with other printed matter necessary.

The End.

## "Book Reviews"

(Continued from page 23)

Times, said:

"By the quality of his workmanship, the sincerity and adventurousness of his progress, Copeland made himself the spearpoint of the development of the American school."

He could have added that this desire to create new musical sounds permeates everything that Aaron Copeland does. His teaching, his writings (dozens of articles and at least two books), and his musical compositions, all have the stamp of an original mind, and the result has created for him an undisputed position at the very top of the ladder in our contemporary musical world.

Julia Smith has written authoritatively in combining autobiographical material with an illuminating study of Copeland's music. She has done so with full cooperation of Mr. Copeland, who has checked the material carefully.

A critical study of an American composer while he is still living can be a most difficult and fence straddling proposition. Fortunately, Julia Smith has managed to avoid taking sides by sticking to the known facts. You will find a complete documentation as to who Aaron Copeland is and how he got that way. As to his survival as one of the greats in contemporary music, only time will reveal that.

\* \* \*

YOU NEED MUSIC! by Ruth Vendley Mathews. Published by Neil A.

Kjos Music Company, Chicago, Ill. 95 pages. \$1.50.

This unique book is a compilation of comment, verse, and philosophical statements about music. Ruth Mathews has gathered together hundreds of statements about music from all sources of literature and put them into this enormously valuable book. She has grouped these statements on music into seven different sections entitled as follows:

1. Music and You
2. The Builder of Character
3. The Good Companion
4. Music: Peacemaker
5. Manna for Your Mind
6. Your Health and Music
7. When Cares Infest the Day.

The book is now over fifteen years old, but outside of the usual quotation books, it is still the only one of its kind on the market today.

J. J.

## The Band Stand

(Continued from page 5)

University, Indianapolis, Ind.; Oscar Stover, Michigan State U., East Lansing, Mich.; James D. Salmon, U. of Michigan, Ann Arbor, Michigan; H. Owen Reed, Michigan State U., East Lansing, Michigan.

6. "ITALIAN BANDS AND THEIR INSTRUMENTATION" — lecture by Ernest O. Caneva, Public Schools, Lockport, Illinois.

7. CONCERT by the M.S.U. Faculty Woodwind Quintet: Russell Friedewald, flute; Paul Harder, oboe; George Silfies, clarinet; Edgar Kirk, bassoon; Douglas Campbell, French horn. Quintette by Jean Francaix, Six Dance Caricatures by Roy Douglas, Blaser-quintett, Es dur by Anton Reicha.

8. CONCERT by the M.S.U. CONCERT BAND, Leonard Falcone, Conductor, Merrell Sherburn, Trombonist.

This was a public concert concluding the Conference. In the middle of this program three of the new original band compositions heard earlier in the conference were given a second hearing, the composer in each case conducting his own work. The three compositions were: INTRODUCTION AND SCHERZO, Tom Tuckey, PAS-SACAGLIA FOR BAND, Paul H. Whear, SOLOQUY AND DANCE, James Niblock.

The College Band Directors National Association wishes to express its thanks to Michigan State University for the excellent conference presented for the North Central Division under the chairmanship of Leonard Falcone.

# THE CLARINET CORNER

(Continued from page 19)

winds—edited by H. Voxman. Rubank .90.

Arranged for flute, B $\flat$  clarinet and bassoon (or bass clarinet) the collection ranges from rather easy things to items of medium calibre. Included are works of Bach, Couperin, Corelli, Mozart, Haydn, Beethoven, Schubert, and Handel, all edited in good taste. There are some slow things such as the Mozart Adagio which will be good practice for tone and phrasing. Here is music of a high order arranged with the young group in mind. This is certainly a must for the library. Grade 2-4. There are some very fine things here for contest or recital.

\* \* \*

Wierd Etudes — David Gornston. Gornston .60.

Mr. Gornston labels these studies futuristic and atonal and useful for technique, reading, and intonation. The first study employs a signature of one flat and two sharps while the second uses three sharps but they are F-G-A. No. 3 is a fast triplet study on left hand c while No. 4 in four

sharps emphasizes 16th note left hand technique on first line c. Numbers 7 and 10 stress tonguing. These studies were first released in 1936 and even today appear strange. Grade 4 on up.

\* \* \*

Adagio from Concerto — Mozart edited by Voxman Rubank .75

The Rubank Recital Series for clarinet contains some noteworthy editions. The Adagio from the famous Concerto is edited very intelligently by Mr. Voxman and the edition itself is clean and clear. Two pages are given over to the clarinet part. The cadenza is the famous Baerman one built on material from the first movement. The price is certainly attractive and the indications in the music fundamentally correct and in good taste. Grade 4 and of course wonderful music.

\* \* \*

Fantasy-Piece No. 1 — Schumann edited by Voxman Rubank .60

This beautiful music was written for the A clarinet. In the B $\flat$  version more youngsters can now experience this Fantasy Piece and thus get an ink-

**By Answering  
The Advertisers In  
The SM, You Make  
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The End

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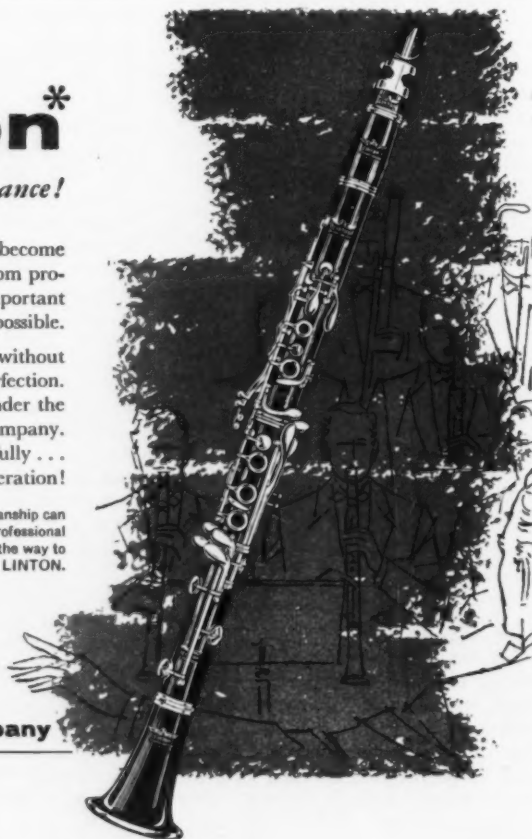
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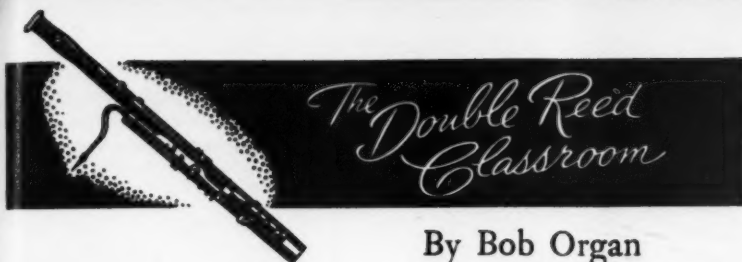


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By Bob Organ

### Hot Weather Precautions

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The best and easiest method of keeping wood instruments in playing condition is to play them. Sticky keys or mechanical faults of most any nature experienced in the first fall rehearsals are normally the result of inactive use of the instrument during the summer.

When the instrument is in active use during the summer, be sure to keep it well swabbed. Keep the wood as free from moisture as possible.

Avoid sudden temperature changes. Excess moisture and sudden temperature changes are responsible for most of the checking or cracking of wood instruments.

Corks on the tenon joints normally swell during the hot months. Keeping the corks well greased with cork grease will help to avoid forcing of these joints when putting the instrument together.

Students attending band camps should be extremely careful with wood instruments. Part of the time you will be playing indoors and partly outdoors. On the surface this doesn't present a problem—*Actually it does*. Your best precaution in any case is to keep the moisture content at a minimum—keep your instrument well swabbed out at all times, even while you are playing it at rehearsal, practice, or concert.

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### Summer Project

Summer is a time for vacation — vacation from your usual indoor routine of school. It should not be a complete waste of time with no progress of any kind. There are many hours in the day and a portion set aside for practice on your individual instrument is advisable for a student expecting to continue his band work during the school year. A band or any musical group is only as good as the players comprising the group.

Though students of a certain proficiency are never denied participation in a school group, your band director appreciates the student who advances technically and musically outside of band rehearsal time. Again, the band is as good as the players in its membership. Are you, as an individual, raising the standard of your own proficiency on your instrument?

Your band director has his duties but he cannot perform on your instrument. That is your obligation.

For those who can manage to attend one of the many fine band camps throughout the country, you can find no better way of spending a portion of your summer. The length of these camps vary according to regions and facilities from one to four weeks of intensive training.

I expect to teach at a three week music camp at Western Carolina College in June. Students from small towns will take advantage of the opportunity to get private instruction on DOUBLE REEDS in addition to the band work. This opportunity for private study on DOUBLE REEDS is denied many students during the winter months because of lack of double reed teachers in many communities.

The end of the summer, I will again teach at The High Plains Music Camp, Hays, Kansas. This work will be intensified and a one week camp is scheduled.

Last summer, I was gratified to find a very large class of DOUBLE REED students, at The High Plains Music Camp, which could be divided into the

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four scheduled groups for ensemble and band — a sign that DOUBLE REEDS are becoming more prevalent throughout the country. This summer, at The High Plains, we are scheduling a complete balanced double reed choir program which I will personally supervise.

Double reed instruments are an essential part of music and band directors are availing themselves of opportunities for further knowledge along these lines so as to be of more help to the students during the school year. Such is my reason for holding "Double Reed Clinics" for double reed students and band directors.

My crusading, along with other double reed teachers, throughout the coun-

try on double reeds has proved interesting and provocative. My long years of work as double reed performer and instructor have intensified the belief that there is *not enough study of double reed instruments* and that a lack of understanding of certain basic principles necessary for good performance is evident in the limited number of proficient players of both oboe and bassoon for school bands.

It is my earnest desire to help students and band directors to better understanding of double reed instruments in this often neglected field of instrumentation and in my limited way I hope to be of benefit to students and teachers through my writings — The Oboe, Performance — Teaching; The

Bassoon, Performance — Teaching; Along with other materials and solos for these instruments. A complete listing of my double reed choirs and wind instrument solos may be obtained by writing to REBO MUSIC, 842 South Franklin, Denver, Colorado.

### Listening Pointers

Should you be planning to attend a band camp this summer, here are some advance pointers which I term "listening pointers" that are well worth consideration. 1) In general, learn to hear what the other fellow is doing as well as listening to yourself; 2) Phrase properly; 3) Listen to your tuning; 4) Feel nuances together; 5) Always hear musically; 6) Always think in tonal balance—very often a section which has many players will find itself with a *non-tonal-balance*—this same criticism also may apply to two players only.

Let me explain briefly just what is meant by the term "*non-tonal-balance*." While acting in the capacity of adjudicator for small ensembles I have often heard a Clarinet Quartet play beautifully as a group—still one could hear distinctly four types of clarinet tone. Which clarinet player of the group had the right type of tone is of little importance — the point is, the tone should have been unified so that they all had *similar qualities and not varied qualities*. One may ask, how will you find four players of the same type instrument with like tones? *You don't find them—you develop them.*

This very point is the basis for the "double reed choir" as a medium for the development of a unified sound in tone quality throughout an oboe section or a bassoon section — English Horn, Contra Bassoon, etc.

A variance in quality of tone produced in any section of like instruments places that group to a disadvantage musically because of the *non-tonal-balance* within the section.

I have heard the following statement made by inexperienced players many times. "That is the tone I produce and I cannot sound it otherwise." This is truly a mis-statement—you can sound it otherwise, providing you understand the basic principles of tone production and know something about the reed upon which you are playing.

By the time you read this article I will be in North Carolina. Best of luck to all of you good people over the summer—have a good time. So long for now—hope to see you again in September.

The End


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# The Brass Workshop

By B. H. Walker

Hello Brass Friends. I hope you have had an enjoyable year, musically and otherwise. Let me take this opportunity to wish for you a very enjoyable and profitable summer vacation. After having your instrument checked carefully for needed repairs, I hope each of you will find time to keep up your embouchure by daily practice at home as well as in summer camps, park concerts, summer school band participations and especially through those very beneficial private and group lessons.

## South Carolina Competition-Festival

The South Carolina State Competition Festival was held at Winthrop College April 6-8. The Solo and Ensemble events were held on April 7 and were judged by Dr. Kenneth Cuthbert, Director, Department of Music, East Carolina College, Greenville, N. C., and Mr. Ray Dvorak, Director of Bands, University of Wisconsin, Madison, Wis. My Gaffney High School soloists and ensembles emerged with 10 Superior ratings to include from my brass section the following: a trombone solo, trombone trio, trombone quartet, cornet trio, cornet quartet, brass quartet and a brass sextet. I am very proud of these Superior raters especially considering that most of the brass players were of only 2 or 3 years playing experience.

The youngest contestant in the State Festival was my little 6 year old daughter, Mary Louise, who received a Superior rating for playing the clarinet solo, "Blue Bird Waltz" by Fred Weber.

Send all questions direct to B. H. Walker,  
Director of Music, Gaffney High School,  
Gaffney, South Carolina.

## Brass Bands

Bands composed of all brass instruments are extremely beautiful to listen to; however, such bands are relatively scarce in America today. Many brass bands do exist in France, Germany, Belgium and especially in England.

Many people still refer to all military or concert bands as "brass bands," but very few real brass bands exist today in America except a few Salvation Army Bands, one of the finest of which is the famous Territorial Staff Band of the Chicago Salvation Army, conducted by Lieutenant Bernard A. Smith. This band has been featured several times at the annual Mid-West National Band Clinic sponsored by the VanderCook College of Music and Lyons Band Instrument Company of Chicago. It was my pleasure to hear this wonderful organization at the Fifth Annual Mid-West National Clinic on Thursday afternoon, December 13, 1951, and it was a real musical treat comparable to the best in performances I have ever heard of brass groups. Their ensemble balance, tone quality, musical phrasing and intonation was superb and served as a model to show beauty in sound of an all brass band. Those who frown upon the use of alto horns in bands rather than French horns would have been astonished with beautiful effects produced by five alto horns in this band, especially when three altos were featured in a trio arrangement of "Wonderful Words of Life." They compared favorably with the finest French horns in ensemble blend and surpassed any French horn section in technique when they triple tongued one movement faster and more clearly than most cornet trios. Recordings of this band's performance may be secured from Gamble Hinged Music Company, Chicago. Their instrumentation was approximately as follows: 5 trombones, 5 baritone and tenor horns, 4 sousaphones, 5 alto horns (all upright bell models), 10 cornets and flugel horns, and 3 percussion.



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## History of Brass Bands

The history of the brass band dates back to the early Cavalry bands of the Prussian Army which were reformed by Wieprecht. The first popular brass bands in England were organized in about 1833. Until Patrick Gillmore's day most of the bands in the United States were brass bands. However, they have declined in popularity in America since the school band movement began to swing toward symphonic proportions in instrumentation. To me this is regretful because I love the sound of the all brass band, whether it is a

school, community or professional band and I urge more school, municipal and professional band directors to experiment with the possibilities of the brass band.

## English Brass Bands

Brass bands are still the popular amateur bands of England, comparing in popularity with school bands in America today. Brass bands were encouraged originally in England in order to provide wholesome relaxation for factory and mine workers. Brass Band Festivals and Contests are regular

events in England today. They are attended by thousands of people with the same enthusiasm by the British public as football games are attended in America today. The English require as standard instrumentation of contesting bands only the following instruments: 1 soprano cornet in E $\flat$ , 6 B $\flat$  cornets, 3 B $\flat$  Flugel horns, 3 E $\flat$  saxhorns (alto horns), 2 B $\flat$  baritones or tenor horns, 2 euphoniums, 3 trombones, 2 E $\flat$  bombardons (basses), 2 BB $\flat$  bombardons, totaling 24 in all with no drums allowed except for marches. This combination produces no over bright or blaring effects since no trumpets are used in these contest bands. The newspapers there talk about a euphonium solo, a splendid "chromatic run" by the solo trombone or a top "C" from the cornet cadenza with as much interest as we talk about a brilliant run by a star football player. There are said to be four to five thousand brass bands in certain sections of England and about five percent of these are contesting bands from industrial areas and over 1000 mission bands, of 10 or 12 members, in rural areas. The artistic excellence that these contesting English brass bands work up to is said to be marvelous and, as far as musical enthusiasm is concerned, there is practically nothing to compare with a good brass band contest there.

## Instrumentation

Typical instrumentation of a modern brass band is 24 players from the following: E $\flat$  soprano cornet, solo, first and second cornets, flugel horn in B $\flat$ , 3 E $\flat$  altos, 2 B $\flat$  baritones or tenor horns, 3 trombones, euphoniums, 2 tubas and sometimes drums.

Many leading composers of England have written original works for brass bands. Among these composers are Elgar, John Ireland, Gustav Holst, Granville Bantock and Herbert Howells. Several noted French composers have written for brass bands, as well as those of Germany and America.

French horns are seldom used in all brass bands but the baritones or tenor horns are used to play this part instead. The tenor horn is seldom used in our American bands, much to our disadvantage. I recommend that we start using it as well as the baritone and euphonium since it has a lovely tenor quality which is more brilliant than that of the baritone or euphonium and would help bridge the gap between the trombone and baritone and is also very beautiful for playing tenor solos, such as operatic arias, etc. The tenor horns would be only about one-half as expensive as baritones and much lighter in weight for smaller school bandmen. The tenor horns would also be very



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effective in the sound of a marching band. Let me urge you directors and other instrumental teachers to write our American band arrangers and composers to put back the tenor horn parts in band arrangements and write our band instrument companies to start manufacturing them.

Another instrument used almost exclusively instead of French horns in European Brass Bands and yet one which we have almost completely discarded here in America, is the E $\flat$  Alto Horn. I still believe it has value. First, it is useful in grade school and Jr. high bands where the student is not yet experienced enough musically for the more difficult French horn. Second, the alto horns are more practical in marching bands as they are easier played on the march and more easily heard than is the French horn. Third, there are many passages in the concert band where the alto horns would sound better as to clarity and brilliance than would the French horn, especially in marches where the French horns response is inadequate and unsatisfactory for afterbeats. The Goldman Band used alto horns in place of French horns very successfully in the playing of marches in many of their fine recordings. These altos were made so they could be played with French horn mouthpieces so the player could maintain one embouchure for doubling on both alto and French horn. The finer built upright alto horn, with a good mouthpiece, has a beautiful tone, if played well, and any coarseness in quality can usually be traced to a poor instrument or a poor player. If you do not agree with the above statements, I invite you to write Gamble Hinged Music Co., Chicago, for a recording, "Wonderful Words of Life" played as an alto trio with band accompaniment, by Capt. Howard Chesham, James Cheyne and Hanley Holt and the Chicago Salvation Army Band and, after hearing it, decide for yourself whether we have made a mistake by discarding the alto horn or whether we should follow the custom of using them as do most of the brass bands of England, France, Belgium and other European countries.

The all brass band which is well trained and well proportioned sounds better to this writer than does the unbalanced concert group which possesses poor reed players who must resort to squealing tone production in order to balance an over-weighted brass section. In marches and chorales the brass band is very effective as a concert unit. In many colleges, universities and in some high schools the all brass band has also been used with excellent effects for football maneu-

vers, as well as in street parades. Write me your opinions on the subject.

Pleasant vacation — see you in September.

The End

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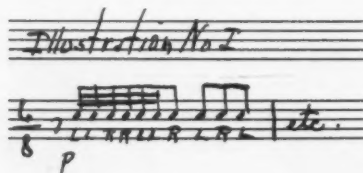


# The Percussion Clinic

By Robert A. Clark

Hi friends! Some weeks back, I started a very interesting correspondence with Mr. Malcolm J. Young, percussionist with the Wichita Symphony Orchestra. In his first writing, Mr. Young urged me to write about the intricate snare drum part to the classic, *Scheherazade*, by N. Rimsky-Korsakov. He was most kind in making his personal copy of the part available to me to use as a reference, thus I feel it a privilege to devote part of this month's Percussion Clinic in discussing this brilliant work.

Since the drum part is tacet for the first two movements of this suite, we'll jump right to letter D of the third movement where the first important entrance of the snare drum occurs. The metric marking of the third movement is six-eight and up to this point, the tempo markings have indicated Andantino Quasi Allegretto. However, at letter D, the composer indicates a little more movement with the snare drum playing about ten bars of the figure shown in the first illustration.

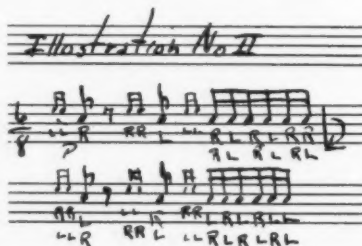


Black with a cluster of thirty-second notes, the part at first glance seems overwhelming, but a closer examination will show that the composer merely wants a seven stroke to be executed

Send all questions direct to Robert A. Clark, 210 Parkview, Plymouth, Mich.

somewhat openly. The roll must be played in exact compliance with the rhythmic structure and the drummer must take precautions not to crush or press the figure. This and the fact that the dynamic level starts at piano and diminishes to triple piano makes for a challenging exercise calling for real artistry.

At letter F of the third movement, another interesting figure occurs. Mr. Young calls this pattern his "Triple Ratadiddlediddle" and it is shown in the second illustration.

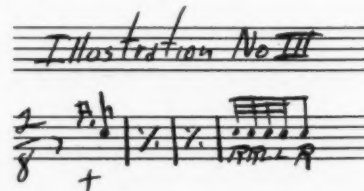


The name implies that a paradiddle fingering should be used, however, I feel that the alternate fingering shown in the illustration would be acceptable, particularly if the drummer has trouble spacing the double strokes evenly and with equal strength.

After letter P, specifically the last four bars of the movement, the part calls for a four stroke ruff on the first beat of each of these measures. I have

noted that many students shy away from the four stroke ruff when confronted with it. Often the three stroke ruff is substituted or a broad triplet rhythm is played contrary to the rules governing the execution of grace notes. Charles Cooper, long time percussionist with the Detroit Symphony, gave me a tip on this rudiment that has helped me immeasurably. Sometimes a *gimmick* will work for one but not another, but here is the approach that he gave me. In slow tempo, let the sticks fall to head in an almost casual manner with the left stick striking first. As you increase the speed, push or throw the sticks towards the head or pad. I was surprised, as I hope that you might be, when the sticks seemed to fall right into place with little tension in my arms. I remember very vividly that Morton Gould's "Jericho" contains a passage with a long series of four stroke ruffs. The ruffs are exposed and the dynamic level again is pianissimo thus challenging the drummer to develop delicate control.

As I write this, I keep thinking how helpful a recording of the *Scheherazade* Suite would be to you in learning the stylistic demands of the part. If the Suite is not a part of your personal collection, check the public library in your community as to its availability. The recording would surely impart the brilliance and excitement of the fourth and last movement—which incidently includes a smattering of paradiddles, open five stroke rolls, as shown in illustration No. 3, and many instances of quickly executed seven stroke rolls.



The open fives bring to mind the admiration that I felt as I watched Billy Gladstone perform a similar figure found in the *Capriccio Espagnol* by the same composer. Billy Gladstone was at that time the snare drummer with the Radio City Music Hall Orchestra in New York City. The occasion was the opening overture of one of those spectacular stage revues staged by the Music Hall Company. Yes, I was in the front row right next to the percussion section. It is always a thrill to me to watch and hear fine percussionists perform. Going to New York this summer? Don't miss the Music Hall. And speaking of summer, it wouldn't be a bit surprising to see the *Scheherazade* Suite included on many



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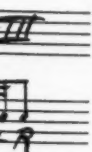
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certs.

I'm suddenly reminded that this is to be our last meeting of the current season, and I must say at this time that sharing my ideas on drumming with you has been a stimulating experience. It is my hope that the *Percussion Clinic* has helped, at least in a small way, to solve some of the drumming problems that you may have experienced this year. Since we are getting near to that moment when we must say "So long" for a time, I think it apropos that the last few paragraphs should deal with the summer musical activities and more specifically, how you might successfully consolidate the technical gains made during the school year. More often than not, the student returns to school in the fall in pretty rough shape, technically speaking that is. Could be just the reverse without too much strain and a generous measure of fun thrown in to boot.

If I were to list my most cherished memories from the past, I would certainly include high on that list the delightful summer that I spent as a student at the Petrie Band Camp, Winona Lake, Ind. Six weeks of concentrated enjoyment both musically and socially were mine to remember with nostalgia. I've often wondered if the camp was still in operation—have received many invitations to attend summer reunions but regretfully, busy summer schedules have prevented my participation. Today there are many summer camps or college programs waiting with open arms for America's School Musicians to pour through the gates. If attendance is at all feasible for you, write now to the camp or college of your choice. You'll experience a summer that you will remember forever.

At the time of my attendance at the Petrie Band Camp, I was having a great deal of trouble in developing the flam paradiddlediddle. I decided then and there that if I were to accomplish anything that summer, I would master that awkward rudiment. I did get it

under pretty good control and succeeded in improving other phases of my playing. Whether you attend camp or not, setting a specific goal is a good approach to real achievement. If the goal is surpassed, so much the better. If it is sight reading that is your weakness, the summer months offer a fine opportunity to improve this phase of your playing without the pressure of daily band or orchestra requirements.

Summer offers a fine opportunity to begin the study of the mallet instruments. For those who are already intrigued with keyboard problems, the leisure hours of summer should enable you to not only improve your technique but to increase the scope of the repertoire as well. If you have not started doing so, begin learning triads, both major and minor, as played in arpeggio form which means to play the notes of the chord consecutively as in the style of the harp. Diminished and augmented triads should also be studied in this style not to mention the chords of the dominant seventh variety. The following pattern should explain the arpeggio style. We'll use the F major triad.

Up	FACF	ACFA	CFAC	FACF
	LRLR	LRLR	LRLR	LRLR
Down	FCAF	CAFC	AFCA	FCAF
	RLRL	RLRL	RLRL	RLRL

And that, friends, concludes my offering for our final issue of the season. May I wish each and every one of you a pleasant and productive summer. Personally, I'm anxious to rejoin my friends and colleagues who are fellow members of the Leonard Smith Band which will be performing some forty-five concerts on Detroit's beautiful Belle Isle. Should you get to Detroit during the months of June and July, don't fail to look us up. We'd be delighted in showing you about our glamorous new shell named after the famous Detroit publisher, the late Jerome Remick. See you on Belle Isle! See you next Fall.

The End

"The purpose of teaching is to help the individual student come into his own greatest self-realization and usefulness to society. The teacher should not complain *when he has succeeded* in awakening in any student to the point where the student "takes off" on his own and "flies from the nest." Sometimes this happens at the most inconvenient times. How it affects the teacher depends on the teacher. If he feels sorry for himself he complains. If he finds he has awakened a student to a more abundant life—well, he rejoices!"

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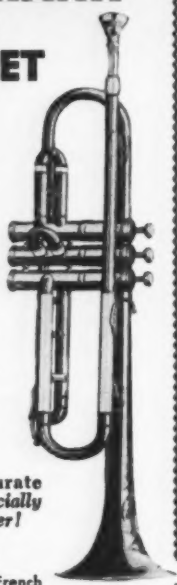


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## The Band Music Laboratory



Coordinated by David Kaplan

Pageant-Vincent Persichetti, Carl Fischer 1954 FB 12.50 SB 18.25

Mr. Persichetti is one of our most prolific composers. A member of the Juilliard faculty his compositions take many forms. Pageant was commissioned by the American Bandmasters Association and the first performance took place at the ABA convention in Miami, March, 1953.

A slow chordal section opens Pageant. The horn alone states the characteristic motif, the fifth up and the fourth down; this motif and its inversions and elaborations may be found throughout the music. The clarinets take up the thematic material in the third bar giving way in bar 11 to woodwinds and horns. The material is assigned to various sections, the trombones at 19, lower woodwinds at 23, upper woodwinds at 30, saxes and horns at 35, trumpets and trombones at 39, etc. At bar 73 the slow, horizontal section ends and a fast alla breve section begins. The rhythm is first stated in the snare drum after which the flutes, oboes, and clarinets pronounce the theme melodically. Interesting to note is that the theme of this fast section is really an inversion of the horn motif which was stated at the very beginning of the music. This spirited rhythmical section has much vitality; it closes on a chord of great dissonance.

**INSTRUMENTATION:** regular woodwinds including picc., cornets in three parts, trumpets in two; the percussion calls for three players to divide snare drum, tenor drum, sus. cymbal, and bass. NOTE that timpani is not used.

**RANGES & DIFFICULTIES:** picc. up to B $\flat$  above staff (8va)—part is not too difficult for a fair player with range; flute up to that same high B $\flat$  (8va); oboe has a carefully written part; clarinet up to high c; alto cl. is fairly high; bass cl. not too high; bsn. up to high g (third ledger line); saxes are in range, cornet has some high g's and a's plus that high c at the very end (the part is not very difficult); horn has that solo at the beginning

Publishers and Directors should direct all correspondence to: . . . David Kaplan, Band Music Laboratory, Music Department, West Texas State College, Canyon, Texas.

which is not hard at all—range is up to g; trom. and bar. up to high a; tuba is in range.

The percussion passages in the fast section will need some attention. Precise rhythm is necessary at 146. At 252 the percussion section carries the solo for four measures; this will need careful work. The technique itself is not so difficult but the rhythm, the entrances and releases must be PRECISE.

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The first part of Pageant is a slow chordal section marked by horizontal passages in which the melody is deftly assigned to various sections. Each body of instruments must enter and release in a graceful manner. Any abrupt phrase endings here would be completely out of context. A flowing concept is needed.

In the fast section the picc. part is important. Make sure that the mordents (as at 203) are played correctly. Be careful that the rhythm is secure in passages like 89 where the trumpets and trombones have some interplay.

Notes will not be the main difficulty in Pageant. Careful attention must be given to rhythm and dynamics if the music is to be effective. The edition is clear and clean. The very good B bands on up will certainly want this number for their repertoire.

\* \* \* \* \*

*Theme in E $\flat$* —S. D. Eisch, Kjos  
56 FB 4.50 SB 6.50

Here is a short and easy little number in the popular idiom. After a four bar intro. the theme is heard in the clarinet and saxes over a background of soft horns, low brass, and brushes on the drum. The eight bar theme is repeated and then the "bridge" is heard in the cornets before the initial theme returns for a final eight bars. This of course is in the usual dance style. The next section is more robust and features interplay between the trombones and cornets while the woodwinds add an eighth note elaborating figure. The main theme returns to end the piece.

The instrumentation is regular; brushes on the drum give that dance band flavor. The ranges are conservative; the cornet, for instance goes no higher than top line f.

The theme at A must be easily heard and the brass background, though it must be heard, should be subdued and smooth. Trumpets and trombones will have to "feel" the rhythm together in the second section if the dance style is to be effective.

There are no difficulties here at all; the key is E $\flat$ . Bands of D and C calibre could handle the music. The edition is good and the printing is large and clear.

\* \* \* \* \*

*This Day We Honor*—Ralph E. Williams, Kjos 1955, FB 4.50, SB 6.50

Mr. Williams has written several things for chorus and band. In this Commemoration the music may be played by band alone or band combined with mixed chorus.

The music is in E $\flat$  and begins with a maestoso 4/4 introduction for full

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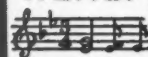
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band. At bar 5 the mood changes, and the meter is now 3/4. With an eighth note accompaniment in the low clarinets the chorus enters forte in octaves. The baritone in the band also has the lead. The 3/4 section extends to letter D where a short 4/4 passage like the opening is heard. The chorus enters once more in 3/4 but now in four parts. The cornets have the melody also. After another brief instrumental interlude the chorus enters singing to the close.

The instrumentation is regular. RANGES: flute extends up to high g and has no great difficulties; clarinet parts lay well and extend up to high d; cornets up to high a with several 16th note figures but certainly not really difficult; horn up to fourth line d; bar. has solo work at A and important contrapuntal work at E.

If the chorus is used the band must play way down at A although the clarinet figures can come out. The eighths in the accompaniment at B should not be short. Trumpets and trombones must not overblow at E where the chorus is in four parts.

The choral parts are fairly easy. The bass hits a low A<sub>2</sub> and the soprano and tenor are high only for the last eight bars.

The printing is clear and clean.

Class C bands will have no trouble with this music.

Next Fall several reviewers will join me in writing these columns. Any

questions, answers, or comments will be welcomed. DK

The End

## Modern Music Masters

(Continued from page 27)

Brent H.S., Helen, Md.; #211, No. Miami H.S., No. Miami, Fla.; #46, Anderson H.S., Anderson, Ind.; #229, Bettendorf H.S., Bettendorf, Iowa; #103, Myrtle Point Union H.S., Myrtle Point, Oreg.; #49, West Bend H.S., West Bend, Wisc.; #116, York H.S., York, Nebr.; #109, Chaminade H.S., Dayton, Ohio.

## An Excellent Choice

Sister Mary Elaine has been elected to honorary life membership in the Modern Music Masters by Chap. #123, Providence H.S., San Antonio, Tex. She received her Bachelor of Music degree from Our Lady of the Lake College and her Master's from the American Conservatory of Music in Chicago. She has also done post-graduate work at Columbia University and Juilliard School of Music. Her special field of interest has been Negro music and the music and customs of the American Indian. In addition to her full time teaching schedule, she has produced several prize winning piano compositions, an operetta, and thirteen masses and hymns. Her sincere efforts in the cause of music have gained her wide recognition. She is listed in

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## Pledge of Allegiance

(Continued from page 37)

Congress for his contribution to the patriotic education of the Nation's school children.

Copies of Mr. Lloyd's composition, "I Pledge Allegiance to the Flag," are available at 50 cents each. Send your request to John H. Lloyd, 3906 N. Vacation Lane, Arlington 7, Virginia. A discount of 25 per cent is allowed on quantity orders from schools, patriotic organizations, and church societies.

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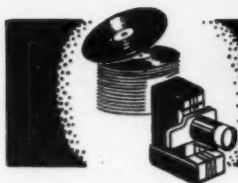
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## Audio-Visual Aids ...



By Robert F. Freeland

### Recordings

**MARCHES OF ISHAM JONES:** *The College of Pacific Band, presenting Marches by Isham Jones. Arthur Corra Conducting. Fidelity Sound Recordings, Redwood City, California. (45 rpm Extended Play recording EP 5401-A).*

Contents: "The Batoneer"; "Out of the Blue Sky" (Song of the Paratroopers); "The Trojan"; and "The Main Event."

Four military band marches by the well known composer of "We're in the Army Now," "It Had to be You," "On the Alamo," "I'll See You in My Dreams," and "Swinging Down the Lane." With over 500 published songs to his credit, now in semi-retirement, Isham Jones has found time to do the thing he has wanted to do for many

Send all questions direct to Robert F. Freeland, Helix High School, La Mesa, California.

years, compose music for military and concert bands.

The above marches are new tunes that sparkle with freshness and introduce something a bit different in this musical field. Well performed by the College of the Pacific Band.

\* \* \*

**COLLEGE OF PACIFIC BAND:** *Arthur Corra, conducting eight numbers for band. One 33 1/3 long playing record. Fidelity Sound, Redwood City, California, #103 A, B.*

Contents: "Wings of Victory" by Ventre; "Amparito Roca" by Texidor; "Gen. Douglas MacArthur March" by Huffer; "Lover" by Rodgers and ar-

ranged by Corra; "The Footlifter" by Fillmore; "Gippsland" by Lithgow; "Into the Wind" by Sturchio and "The Vanished Army" by Alford.

A bright and new recording by one of the West's foremost college bands. Located at Stockton, California, just 80 miles east of San Francisco. A small liberal arts college, where special attention is given to good music. Many music departments will want this recording to use as an example while preparing some of these compositions for presentation. The director, Mr. Arthur Corra, has selected some new marches and concert pieces, as well as older band selections as the most famous "Vanished Army" by the English composer Alford. Highly recommended.

\* \* \*

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\* \* \*

Tchaikovsky: "Festival Overture 1812," Op 49 (Original Scoring) and "Capriccio Italien," Op 45. Antal Dorati conducting the Minneapolis Symphony Orchestra; The University of Minnesota Brass Band, Gerald Prescott, director; Bronze Cannon (U.S. Military Academy, West Point, N.Y.); Bells of the Harkness Memorial Tower, Yale University; Spoken Commentary by Deems Taylor. One 12 inch LP High Fidelity Olympian Living Presence series, MERCURY Record #MG50054.

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Recorded in the original scoring, the University of Minnesota Brass Band augments the symphony orchestra in the full passages. The Bronze Cannon, made in Strasbourg, France in 1761, is much like the ones used by Napoleon. The cannon shots as well as the bell sounds, were both recorded on tape, then synchronized with the music tape which was then played. The music of the "Overture 1812" was recorded in Northrop Memorial Auditorium on December 4, 1954, the orchestra being placed in normal concert performance arrangement with the University of Minnesota Band brass choir arranged alongside the symphony orchestra. A single microphone was hung approximately 15 feet above and slightly behind the conductor's podium.

After the Overture is finished there is a spoken commentary by Deems Taylor, explaining the details of this recording.

Extensive notes are included with many details about the original composition and the first performance as well as many details about the present recording.

\* \* \*

Heifetz: Jascha Heifetz, violinist performing The Bruch Concerto No. 2 and the Wieniawski Concerto No. 2,

with Izler Solomon and the RCA Victor Symphony Orchestra. One RCA Victor 12" LP disc #LM-1931, \$3.98.

This disc was selected for review for several reasons. Two violin concerti played for many years by Mr. Heifetz have been given a recording with sound that is remarkable for its clarity and balance. A first LP recording and one that is dramatic, melodic and delightful. Informative notes by George Jellinek. Highly recommended.

\* \* \*

Flotow: MARTHA. Opera in new translation by William Murray. Ferruccio Tagliavini, Tenor; Pia Tassinari, Contralto; Elena Rizzieri, Soprano; Carlo Tagliabue, Baritone; Symphony Orchestra and Chorus of Radiotelevisione Italiana, Turin, conducted by Francesco Molinari-Pradelli. Two 12 inch records in album with Translation and notes by William Murray. LP discs Cetra #B-1254, \$9.96.

This set was recorded by Cetra late last summer and while it is the newer and more economical, being complete on only two records, it is the best choice. The happy buoyancy of Flotow's light-hearted, almost music-hall score is fine for the school music library. The surfaces are quiet, beautifully balanced with high quality artists in a top notch performance. An excellent avenue to present opera to students, many strong and delightful melodies, with harmony and bright color.

\* \* \*

### Films

An ABC for Music. One 16mm film. 11 minutes. Sound black and white. Arco Films, 2390 Broadway, New York 24, N.Y. \$60.00 purchase, \$7.50 rental.

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## National Catholic Bandmasters Association

(Continued from page 34)

supervised both vocal and instrumental  
music. At the latter school he started  
with nothing and organized a 40 piece  
band in uniform that gave a full length  
concert in six months.

Mr. Sporny has been doing notable  
work at Ambridge. He began with a  
band of 55 players and now has 110 in  
his marching and concert band; 90 in  
his junior high school band and 60 in  
his grade school band.

He has served on many committees  
in county, district, and state band or-  
ganizations; in local school groups;  
and was president of the Pennsylvania  
State Educators Association at Freder-  
icktown, Penna.

His hobbies are collecting record-  
ings, books and wood-working.

In 1953 he was awarded the Dis-  
tinguished Service Certificate by The  
American Legion, Department of  
Pennsylvania.

Mr. Sporny's affiliations include the  
Penna. State Education Association,  
National Educators Association, Penna.  
Music Educators Association, Music  
Educators National Conference,  
Gamma Sigma Fraternity, Pittsburgh  
Musical Society, In-and-Out Pitts-  
burgh Music Educators Club, the  
American School Band Directors Asso-  
ciation, and is an active member of  
the National Catholic Bandmasters' Asso-  
ciation.

(The above article appeared in the  
Pittsburgh Press.)

### President, NCBA Attends Festival at Kansas City, Kansas

The festival shows the great amount  
of interest, hard work, and commend-  
able results of a Catholic school system  
that encourages and develops band  
music and vocal music as academic arts.

Participants of the day included nine  
choruses, six concert bands, and four  
marching bands.

It is with great pride that the NCBA  
salutes the administrators, music di-  
rectors, and students for the progress  
made.

After the festival the band directors  
and administrators of the area met with  
Robert O'Brien for an informal dis-  
cussion of the Catholic band problems.

### Letters and Comments Invited

All inquiries concerning the NCBA  
or the NCBA Summer Camp will be  
answered promptly. Please address  
letters to Robert O'Brien, President,  
NCBA, c/o University Bands, Univer-  
sity of Notre Dame, Notre Dame,  
Indiana.



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Miracle (Bass Only)

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*The String Clearing House*

**By Dr. Angelo La Mariana**

**Dr. Angelo La Mariana**  
State University Teachers College  
Plattsburgh, New York

The June column is always associated with graduation for some and the closing of another school year for others . . . both students and teachers. To you graduates go our good wishes and our sincere hopes that music will continue to be a vital part of your lives. If college is in the immediate future, we urge you to join the orchestra and become associated with your College music program. To the teachers who have just finished the commencement music, a vacation lies ahead. We hope it will be filled with not only planning for next year's schedule but with time out for enjoying one of this summer's music festivals or participating perhaps in one of the many music workshops offered . . . and, in this writer's happy anticipation, days spent fishing and evenings spent playing chamber music with a "well-tempered" string quartet. Before going on with our reviews, in any event, we hope your summer is a very fine one and that we shall be meeting again at the String Clearing House next September.

**Orchestra**

**BALLET PARISIEN**—Jaques Offenbach—Arranged by Merle J. Isaac. Pub. Carl Fischer. Prices: Set A—Set of Parts—\$9.00, Set B—Set of Parts and extra strings \$12.50, 3-2-5 1-3-3-3. Set C 4-4-8-1-5-5-5—\$16.00. Piano Conductor \$1.25. Parts 60¢.

A delightful, melodious suite in five movements lasting only 7½ minutes. Melodies have been taken from three works; 1) *Overture from La Vie Parisienne*, 2) *Valse from La Perichole*, 3) *Galop-La Vie*, The *Valse* and *Finale* are taken from *Orpheus*.

Scored for usual reeds plus Bass Clarinet, ad lib, Alto and Tenor Sax,

2 Trumpets, 3 Trombones, Tuba, Percussion.

Advanced violin includes the 8th position, fingerings are indicated. 1st violin, 2nd violin, 3rd violin (Substitute viola) first position. Cello 5th position (well edited); Bass 3rd position. A minimum of off beats in string parts. Ever-popular music of Offenbach that should delight and please any audience. **GRADE IV**

\* \* \*

**THE WILLIAMS ORCHESTRA SERIES**—Edited and Arranged by Alex Rowley. Pub. Mills Music. Playable by Strings alone and requiring no piano. Arranged for School Orchestra with flute, oboe, B $\flat$  clarinet, Bassoon, F horn, B $\flat$  cornet, trombone, timpani and Piano. 3rd Violin is viola treble clef. All sets include Full Score. Prices: Set A, 2-2-1-1-1-1, \$2.50; Set B, 5-5-3-3-3-3, \$3.75, Set C, 8-8-5-5-5-5, \$5.00. Separate Full Score—75¢, Piano 35¢, Strings 20¢. Reed and Brass parts are effective but not difficult.

#11 *Polka*—Tschaikowsky (1840-1893) Time: 1:30

A moderately difficult polka which should prove effective on any program. First violin, Cello, Bass—3rd position; Violin 2, 3, and viola playable in 1st position. **GRADE III**

#12—*Trumpet March*—Alex Rowley—Time 2:00.

A majestic full sounding, yet easy march. There are no "rhythm" parts. All strings are in the 1st position. **GRADE II**

*all-strings*  
A BASIC METHOD  
by George Best

Violin—Viola—Cello—Bass each 90¢ Full Score (with Piano acc.) \$1.80

FREE: Complementary Full Score for String-Class Teachers on request

**VARITONE INC**  
545 FIFTH AVE., NEW YORK 17, N. Y.

13—*Pavane*—Arbeau (1519-1595). Time 1:45.

A slow stately work in 2/2 time. Violin 1 and 2 in the 4th position. The key is g minor; the shortest note in the composition is a quarter note. **GRADE II.**

#14—*The Devonshire Minuet*—Anon (c 1780). Time 2:00.

A charming easy dance in F Major. All strings are in the 1st position. **GRADE I-II.**

#15—*Rondo Alla Turca*—Alex Rowley. Time 1:45.

A charming short work in A minor. The melody is in the 1st violin for most of the work. 1st Violin—3rd position; 2nd, 3rd Violins—Viola, cello in 1st position. Bass 2nd position. **GRADE III.**

#16—*Chanson De Florian*—Benjamin Godard. Time 2:00.

A simple melody cast in an effective setting with drone bass, tambourine and triangle. First violin 3rd position; remainder of strings 1st position. Cello plays drone on open C and G strings. **GRADE II.**

### String Orchestra

*Allegro*—G. F. Handel—Arranged George Dasch. Pub. H. T. FitzSimons. Score and Parts—\$1.50, Score 60¢, Parts 20¢.

The Aeolian Series contains this number arranged from the 3rd Sonata in F. Major, for Violin and Piano. The original solo is divided between the three violin parts to make a very interesting number for Strings.

All violins A, B, C, Viola and Bass fingered to the 3rd position. The Cello and Violin D, substitute viola, are in the first position. **GRADE IV.**

*Waltz*—Robert Volkmann, Arr. G. Dasch, Pub. H. T. FitzSimons. Score and Parts \$1.25, Score 60¢, Parts 20¢, Piano 40¢.

The famous melodic waltz from the *Serenade Suite*, Opus 63 arranged for String Orchestra or small ensemble with piano. The piano part is a reduction of the string parts, and is not indicated in the score. Violin A, B and Cello 3rd position; Violins C, D (viola substitute) and Viola 1st position; Bass 2nd position. **GRADE III.**

*Burlesque*—Arthur Harris. Pub. C. H. Hansen Music Corp. Price Set \$2.50, extra parts 35¢, Piano conductor 75¢.

Scored for 3 violins, viola, cello, bass and piano. This makes an interesting Rhumba for Strings. A recording by the Harris-Leigh Woodwinds, on Epic Records Album, is available. This is another in Hansen's String Orchestra Series.

Violin A, 5th position; Violin B, C, Viola, Cello and Bass are in the 1st position. The piano is essential to performing this number. **Grade III.**

*CANZONETTA*, W. A. Mozart. Transcriber Paul O. Steg. Pub. Clayton F. Summy Co. Set Full Score, Piano Conductor, 1st Violin (2), 2nd Violin (2), Viola, Cello, Bass . . . \$2.50. Extra Full Score \$2.00; extra Piano-Conductor \$1.00, parts 50¢.

Nicely arranged with melody appearing in each part sometime during this *E♭* Allegro Moderato composition.

All parts are well-edited and fingered. First, 2nd Violin and Cello 3rd position; Viola 1st position; Bass 2nd position. **Grade III.**

*DANCE AND CHORUS*—G. A. Rossini. Transcribed Paul O. Steg. Pub. Clayton F. Summy Co. Set (as above) \$3.50 . . . Parts 50¢.

Music from the opera "William Tell" is effectively transcribed for strings. Each instrument has the melody sometime during this composition in G Major. All parts are well-edited and fingered. Violin 1 and 2, Viola 1st position. Cello has one note in 2nd position; Bass 3rd position. **GRADE III.**

### Method

*PREPARATORY STRINGS*—to the *Belwin Orchestra Builder*, Merle J. Isaac. Pub. Belwin-Score \$1.50—Parts 75¢.

A preparatory book for Heterogeneous strings. After three pages of open strings, the low first position is introduced on the D string with 3 fingers on the A string. The 4th finger is in-

troduced in the next three pages. Slurs and staccato are followed with short duets playable by the entire class. The A and D Strings and the keys of *E♭* and *A♭* are used. The *Orchestra Builder*, Muller and Weber, was reviewed very favorably in this column January 1956.

With summer comes more leisure, your letters with questions are welcome as they have been in the past. Have a nice summer and we'll meet again in September.

The End

### Top Tunes in Review

(Continued from page 28)

tunes are sung with a hepped up fashion. On the second piece it sounds all right but on the first, it just doesn't do the piece justice.

*Peggy Lee* . . . "The Come Back" . . . "You've Got To See Mamma Every Night" . . . The first tune is Peggy's regular old slinky type that fits her voice just like a glove fits your hand. The second one is a little more jazzy.

*Sammy Davis, Jr.* . . . "Jacques D'Iraque" . . . "Too Close For Comfort" . . . The first tune is more or less like a jazzy ballad. In the second Sammy is trying to tell his love-sick heart something.

*The Lassies* . . . "I Look At You" . . . "Sleepy Head" . . . I don't know if you have heard these people or not, I know I never have but I think that they're really good. They do justice to the tunes they're singing too.

## THIS AMAZING NEW AUDIO and VISUAL TUNER Meets Every School Budget

The Audio and Visual Tuner is a precision electronic pitch analyzer, designed to eliminate guesswork in tuning musical instruments. The audio stage produces a constant A-440 and Bb-466.2—eliminating the need of tuning bars or forks. The visual stage is an added means of checking the accuracy of the audio comparison.

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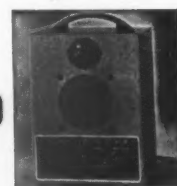
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## HELP! HELP! THOSE BEGINNING FLUTES

by Mary Louise Nigro Poor

Two of the common faults of the beginning flutist are that he:

1. Blows too hard,
2. Grips the flute like a baseball bat.

For an instrument that is seemingly as uncomplicated as the flute, (fingerings are relatively simple and it has no reed problems) the above faults can become rather discouraging to the students and ear-splitting for their parents, to say nothing of the poor director. So what are the quickest and simplest ways of correcting these things?

### Oh, That Wind!

First, we try to impress the students that the flute takes very little air to produce a tone. "Blow Gently" is the idea to try to penetrate into both the conscious and subconscious minds. Such devices as writing this phrase on a small piece of paper and tucking it into his flute case may be practical if it serves to remind him of your words when practicing at home. *You* may even get a thank-you note from his mother! The screeching harmonics which can result from overblowing can be nerve-racking if the youngster is persistent enough. Sometimes, too, along with blowing more gently, the tone simply disappears and all that is heard is "Ssssss." Look closely at the embouchure to see if the opening in the mouth could be too large. Making it a little smaller can concentrate that stream of air just enough to produce that tone with more gentle blowing.

Another cause of disappearing tone may be that the student has the embouchure plate placed directly under the center of his lips while the air column is coming out slightly to one side. By having the position of the instrument shifted to one side by perhaps an eighth or sixteenth of an inch, the air column may hit the opening of the flute at dead center. This *should* help. If the above fails to help, the best counsel I can offer here is this: take the extra 5 or 10 minutes that are necessary to experiment a little with the student and you will find it worthwhile. But you had better write down the results of your experiment, because the next time you get to that particular student, he may need reminding again—and you may have forgotten!

### The Baseball Bat

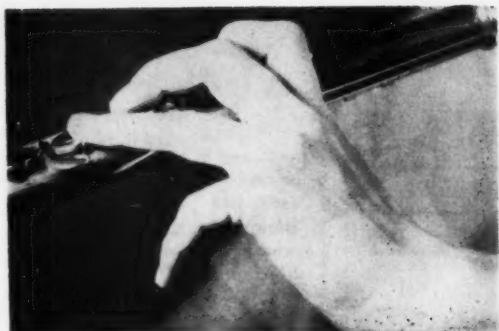
Muscular coordination and balance is one thing on the play field and another when holding a musical instrument. The instrument must be held with some gentleness—a trait not yet developed to any degree at the age of 10 or thereabouts,—and so the young student finds himself clutching the flute, frantically trying not to drop it. He may try to be nonchalant about this but you can detect his fear of dropping the flute by noticing how white his fingertips are from pressing down his fingers so tightly and also, how difficult it is for you to move his fingers, arm, or hand. He's almost frozen to it. He has nothing to "bite" with his mouth like a mouthpiece, nothing to grip like a brass instrument, and it seems like he must very nearly suspend it in mid-air. So what happens? His right hand grabs the flute like a bat, with it gripped far down into the hand between the thumb and forefinger. The wrist is bent like an L, and the fingers are paralyzed. (See Example I) He plays from "C" to "D" (middle of the staff) with the greatest of difficulty. Now here's how to help him. Try to get him to balance the flute with the meaty part of the thumb from the first joint to the end of the thumb, and also with the 4th finger on the E-flat key. (See Example II) This, with the help of the left hand, will keep the flute from rolling or shifting when he moves his right hand fingers. This is so important to correct at the beginning. Many young students are prevented from ever developing their technique to a playable stage by the incorrect right hand position. So just keep pestering those youngsters (the way they sometimes pester you!) into a good right hand position and the matter of balance will soon be resolved.

Occasionally one of the students will get the idea that he is not supposed to lean his flute *anyplace*. If you look at the left hand you'll see that it is entirely logical to lean the flute against the left forefinger just above the knuckle joint. This still leaves the fingers free to move easily, but *please* get the student to curve his left wrist enough to allow the third finger to curve up and over the key. (See Ex-



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Example 1



Example 2



Example 3



Example 4

ample III) It simply can't function properly if it is stretched straight out just barely touching the edge of the key. (See Example IV) The photographic illustrations are taken from the author's SCHOOL MUSIC DIRECTOR'S GUIDE TO FLUTE TEACHING.\* It is hoped they will be of some benefit to you.

The End

\* Copyright 1952 by Mary Louise Nigro Poor, Revised 1956, 121 Delcy Drive, DeKalb, Illinois.

## Accordion Briefs

(Continued from page 14)

instrument and students may work for diplomas and degrees. These are but two of a number of accredited schools that now recognize the accordion as a major instrument.

At Bosse High School Auditorium, Evansville, Ind., the annual huge festival, presented each year by the Campbell Studios, is scheduled for June 21st. This elaborate and beautifully costumed event, in which many thousands of yards of costuming material is used, requires many stage props

and special lighting effects. Over seven hundred students will participate, under the direction of Jean and James Campbell.

Heading the accordion department at the Conservatory of Music, Miami, Florida, is Roy Oliver, formerly of Philadelphia. The Conservatory, with its several branches in Miami and Coral Gables, is under the direction of Dr. Bertha Foster, one of Florida's best known personages in the music field and who is Dean Emeritus of the Department of Music of the Miami University.

The swank H&H Guest Ranch in Texas will be the locale for the Palmer-Hughes summer camp. Besides private and class instruction there will be swimming, riding, archery and many other recreational activities. It will be

given the week of July 30th-Aug. 4th, under the direction of Don Holcomb. All this for only \$37.50 for the week. A contest for a name for the camp is being conducted. The winner will receive a week there free of charge. For information write Don Holcomb, Musical Center, Inc., 4016 Bellaire Blvd., Houston, Texas.

The Egyptian Music Camp, Du Quoin, Ill. will begin its accordion week June 25th. Under the direction of Ernest Allee, assisted by Mrs. Virginia Garino, besides the 25 hours of class instruction, there will be private lessons. All kinds of recreational activities are included and board and room is included for the small amount of \$35 a week. This does not include private lessons. For information write Egyptian Music Camp, Du Quoin, Ill.



# Classified

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**A NEW TROPPE TONE** modifier for accordion and brass instruments. "Patented," will sell on royalty basis, or go in with some band instrument company to make them specially for cornets, trumpets, and trombone. Wanted, accordion company to make special grill and accordions. Write to Fred J. Troppe, 501 North Broadway, Joliet, Illinois.

**SAVE ON BAND INSTRUMENTS** and supplies. Special school prices. Free catalog. Musicians Service, Box 711, Wilkes-Barre, Pennsylvania.

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**OBOE AND BASSOON REEDS**. Constructed by professional reedmakers. Tested by professional musicians. \$7.50 per half dozen. \$14.00 per dozen. Money back guarantee. French cut clarinet reeds, \$10.00 per 100. German cut clarinet reeds, \$8.00 per 100. The Singing Reed, 117b Patrician Drive, Hampton, Va.

**OBOE AND BASSOON REEDS** made and tested by members of the U. S. Marine Band. Price \$1.25 each. Theodore Heger, Oboe, Joel Feinglass, Bassoon. 3420 13th St., S. E., Washington 20, D. C.

**GUARANTEED REEDS** for Oboe and English Horn by Francis Napolilli, formerly Chicago Symphony. \$1.25 each or \$13.00 per dozen. Mygatt-Napolilli, 4877 North Paulina Street, Chicago, Illinois.

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**DEVELOP BREATH CONTROL.** "The Power Behind the Talent." Recommended by the late Herbert L. Clarke. Write for free analysis test form. Alfred F. Barto, 407 South 22nd Street, Allentown, Pennsylvania.

**BLACKLIGHT PRODUCTS.** fluorescent lacquers, fabric solutions, blacklight materials and equipment for your stage or half time shows. Rollite, 418 Tusc. Street, West, Canton, Ohio.

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**FOR SALE:** 93 Complete uniforms, royal blue with red and gold trim. Yellow spats and gold citation cords. One director's uniform, white with yellow trim. Six majorette uniforms, gold. \$5.00 per uniform. Dwight Dailey, University of Tulsa, Tulsa, Oklahoma.

**PLEASE CANCEL** our classified ad for uniforms. We sold the uniforms through the ad. Gerald Quinn, Kouts High School, Kouts, Indiana.

**SCHOOL BANDS, ORCHESTRAS, LOOK!** Prices reduced on doublebreasted shawl collar coats, blues, grays, whites. Excellent condition, cleaned and pressed. All sizes, splendid bargains, choral groups, quartettes, school bands, minstrels, parades, formals, theatricals, prices reduced to \$4.00 each. Tuxedo trousers, price reduced also, midnight blues, blacks, woolsens and cool cloths, \$3.00 and \$4.00 pair, cleaned and pressed. Approvals sent. Request free lists. Single breasted coats, white shawl collars, every size, \$7.00. Tony Martin style, new, single breasted tuxedo suits, \$25.00, used doublebreasted suits, \$10.00 and \$15.00. Full dress formal suits, latest, reduced to \$25.00. Formal shirts for tuxedo and tails, \$2.00. Gloves, ties, and hats. Ladies formal gowns, \$2.00. Cumberbund sashes, \$2.00. 25 uniform tan coats, \$50.00. Curtains, ten different ones (8 1/2' x 36'), \$40.00 each. Chorus costumes, wigs, clowns, hulas, orchestra coats. Al Wallace, 2453 North Halsted, Chicago, Illinois.

## MISCELLANEOUS

**SEND US YOUR TAPES** for transfer to recordings. All speeds and sizes. Top quality recordings at reasonable prices. Why not have us record your next concert. Bands, orchestras, choirs, etc. We will also arrange a recording session during school hours if desired, if students wish recordings. We use finest sound equipment available. There is no cost to school or obligation to buy. Transfer from tape to record run \$6.00 for two 12" long playing records. We go anywhere, anytime. Send for sample one hour concert, 150 piece high school orchestra. Send \$2.00 for handling cost. Refunded with first order. For other prices and information write, **Mobile Recording Service**, 3141 E. Dunes Highway, Gary, Indiana.

## Classified Rates

Minimum ad 15 words, \$3.50 (25c each additional word); 25 words for \$4.50 (20c each additional word); or 50 words for \$6.75 (15c additional word).

**Deadline for All News Is The First Of The Month Preceding Publication**

## You Can Sell Your USED UNIFORMS

Has your band purchased new uniforms in the past two or three years? Have you sold your used set? Did you know that new bands are springing up everywhere that would like to buy used uniforms?

**THE SCHOOL MUSICIAN** is proud that they have assisted hundreds of schools in the past 25 years in the sale of their used uniforms.

May we suggest you place a classified advertisement in the next issue and watch it go to work for you.

## The Pride of A.H.S.

(Continued from page 25)

a voice in the activities of the band.

Richard Griffith is the present captain, while Tom Locke serves as drum-major. Other officers include John Simpler, lieutenant; Butch Sanford, sergeant; Dale Rorick and Jerry Moon, corporals; and David Garrison and Carol Gordon, librarians.

Each year the band (nicknamed "The Pride AHS") enters both the district and state marching and instrumental contests, presents halftime shows at football games, marches in all local parades, plays for several community events, and as a finale for the year's activities, it presents its annual spring coronation concert. At this concert special recognition is given first chair players and letters are awarded to three year members. Also one of three lucky junior girls is crowned band queen to reign throughout the next year.

Each spring the local men's clubs give an appreciation banquet in honor of this organization that is always striving to bring better music entertainment to Southern Oklahoma—the Ardmore High School Band.

Quite a group you belong to Ann. I'm sure all the teenagers enjoyed reading all about your swell band. Be sure to send in some casual picture . . . JL

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